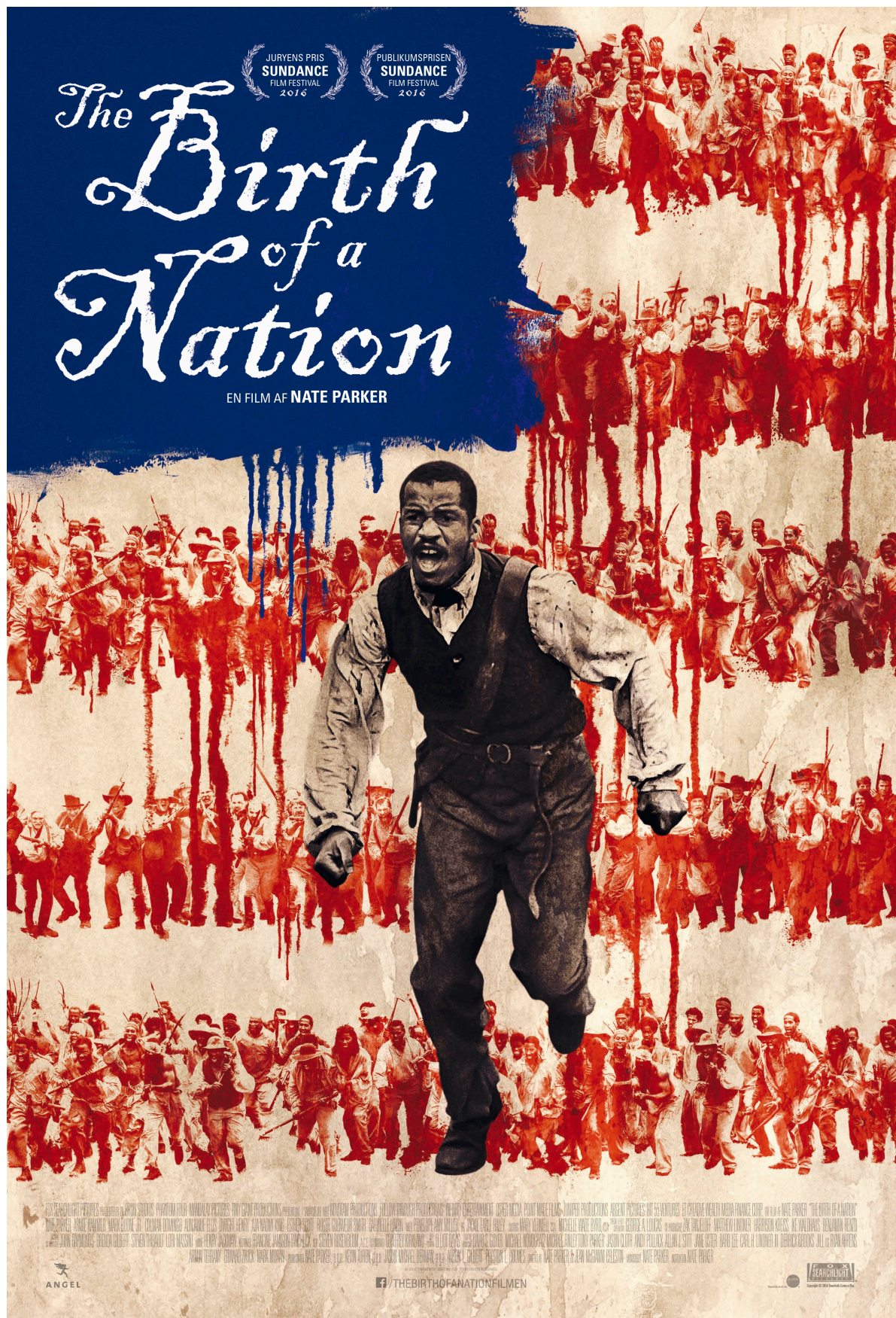


Angel Films præsenterer



Kontakt: Peter Sølvssten Thomsen, peter@angelfilms.dk

**Premiere:** 23. marts

**Længde:** 120 minutter

**Censur:** 15 år

**Instruktør:** Nate Parker

**Premierebiografer:** Nordisk Film Biografer Palads, Nordisk Film Biografer Lyngby, Nordisk Film Biografer Trøjborg, Øst for Paradis, Nordisk Film Biografer Aalborg, Café Biografen Odense, CinemaxX Århus, CinemaxX København, Biffen Aalborg, Albertslund Biograferne, Nicolai Biograf & Café m.fl.

**Synopsis:**

THE BIRTH OF A NATION er baseret på den sande historie om Nat Turner. En slavebundet mand, der endte med at lede et stort slaveoprør i 1831 i Virginia.

Nat Turner (Nate Parker) lærer fra en tidlig alder at læse. En evne han udvikler med stor passion op igennem hans ungdom, og Nat ender også med at blive prædikant for de andre slaver på farmen, hvor han arbejder. Da hans finansielt udfordrede ejer Samuel Turner (Armie Hammer) accepterer et tilbud om at lade Nat prædike for andre uregerlige slaver, bliver Nat vidne til talrige forfærdeligheder begået mod slaverne. Det sætter Nat i bevægelse mod formationen af et oprør, som Nat håber kan lede hans folk mod friheden.



A FOX SEARCHLIGHT PICTURES  
Presentation

A BRON STUDIOS, PHANTOM FOUR, MANDALAY PICTURES, TINY GIANT PRODUCTIONS  
Production

In Association with  
NOVOFAM PRODUCTIONS, FOLLOW THROUGH PRODUCTIONS, INFINITY ENTERTAINMENT,  
OSTER MEDIA, POINT MADE FILMS, JUNIPER PRODUCTIONS, ARGENT PICTURES, HIT 55  
VENTURES and CREATIVE WEALTH MEDIA FINANCE CORP.

A Film by NATE PARKER

# *The Birth of a Nation*

NATE PARKER  
ARMIE HAMMER  
MARK BOONE JR.  
COLMAN DOMINGO  
AUNJANUE ELLIS  
DWIGHT HENRY  
AJA NAOMI KING  
ESTHER SCOTT  
ROGER GUENVEUR SMITH  
GABRIELLE UNION  
with PENELOPE ANN MILLER  
and JACKIE EARLE HALEY

DIRECTED BY ..... NATE PARKER  
SCREENPLAY BY ..... NATE PARKER  
STORY BY ..... NATE PARKER &  
..... JEAN McGIANNI CELESTIN  
PRODUCED BY ..... NATE PARKER  
..... KEVIN TUREN  
..... JASON MICHAEL BERMAN  
..... AARON L. GILBERT  
..... PRESTON L. HOLMES  
EXECUTIVE PRODUCERS ..... DAVID S. GOYER  
..... MICHAEL NOVOGRATZ  
..... MICHAEL FINLEY  
..... TONY PARKER  
..... JASON CLOTH  
..... ANDY POLLACK  
..... ALLAN J. STITT  
..... JANE OSTER  
..... BARB LEE  
..... CARL H. LINDNER III  
..... DERRICK BROOKS  
..... JILL and RYAN AHRENS  
..... ARMIN TEHRANY  
..... EDWARD ZWICK  
..... MARK MORAN

DIRECTOR OF PHOTOGRAPHY .....	ELLIOT DAVIS
PRODUCTION DESIGNER .....	GEOFFREY KIRKLAND
EDITED BY .....	STEVEN ROSENBLUM, A.C.E.
COSTUME DESIGNER .....	FRANCINE JAMISON-TANCHUCK
MUSIC BY .....	HENRY JACKMAN
CO-EXECUTIVE PRODUCERS .....	JOHN RAYMONDS
.....	BRENDA GILBERT
.....	STEVEN THIBAUT
.....	LORI MASSINI
CO-PRODUCERS .....	ZAK TANJELOFF
.....	MATTHEW LINDNER
.....	HARRISON KREISS
.....	IKE WALDHAUS
.....	BENJAMIN RENZO
VISUAL EFFECTS SUPERVISOR .....	GEORGE A. LOUCAS
CASTING BY .....	MARY VERNIEU, CSA
.....	MICHELLE WADE BYRD, CSA

[www.foxsearchlight.com/press](http://www.foxsearchlight.com/press)  
 Rated R Running time 120 minutes

# *The Birth of a Nation*

Set against the American South thirty years prior to the outbreak of the Civil War and based on a true story, *THE BIRTH OF A NATION* follows Nat Turner (Nate Parker), a literate slave and preacher whose financially strained owner Samuel Turner (Armie Hammer) accepts an offer to use Nat's preaching to subdue unruly slaves. As he witnesses countless atrocities - against himself, his wife Cherry (Aja Naomi King), and fellow slaves - Nat orchestrates an uprising in the hopes of leading his people to freedom.

*THE BIRTH OF A NATION* is a Fox Searchlight Pictures Presentation, a Bron Studios, Phantom Four, Mandalay Pictures, Tiny Giant Productions Production, in association With Novofam Productions, Follow Through Productions, Infinity Entertainment, Oster Media, Point Made Films, Juniper Productions, Argent Pictures, Hit 55 Ventures and Creative Wealth Media Finance Corp. *BIRTH OF A NATION* is directed by Nate Parker. The screenplay is by Parker; story is by Parker & Jean McGianni Celestin. The film stars Nate Parker, Armie Hammer, Mark Boone Jr., Colman Domingo, Aunjanue Ellis, Dwight Henry, Aja Naomi King, Esther Scott, Roger Guenveur Smith, Gabrielle Union with Penelope Ann Miller and Jackie Earle Haley.

*THE BIRTH OF A NATION* is produced by Nate Parker, Kevin Turen, Jason Michael Berman, Aaron L. Gilbert, Preston L. Holmes. Executive producers are David S. Goyer, Michael Novogratz, Michael Finley, Tony Parker, Jason Cloth, Andy Pollack, Allan J. Stitt, Jane Oster, Barb Lee, Carl H. Lindner III, Derrick Brooks, Jill and Ryan Ahrens, Armin Tehrani, Edward Zwick, Mark Moran. Co-Executive producers are John Raymonds, Brenda Gilbert, Steven Thibault, Lori Massini. Co-Producers are Zak Tanjeloff, Matthew Lindner, Harrison Kreiss, Ike Waldhaus, Benjamin Renzo. The filmmaking team includes director of photography Elliot Davis, production designer Geoffrey Kirkland, editor Steven Rosenblum, A.C.E., costumer designer Francine Jamison-Tanchuck, music by Henry Jackman, visual effects supervisor George A. Loucas and casting by Mary Vernieu, CSA and Michelle Wade Byrd, CSA.

# The Birth of a Nation

*“And in the cabins at night, the slaves gathered around the young mystic, a sea of black faces looking on in awe, as Nat described what all he had felt and seen.”*

The Fires of Jubilee: Nat Turner’s Fierce Rebellion, Stephen B. Oates

The Turner slave rebellion stands as one of the most influential acts of resistance against slavery in all American history, yet remarkably, the story has never been recounted in a contemporary screen drama. Contentious to some and inspirational to many, until now, the life and impact of Nat Turner has largely been confined to folktales, novels, documentaries and a few paragraphs here and there in history books.

THE BIRTH OF A NATION puts a fiery and focused new lens to Turner’s story – taking on the incendiary notions of retaliation and how the institution of slavery continues to afflict and inform present times. The film offers a fresh perspective on what led to his insurrection against slave owners in 1831, and offers a comprehensive and human portrait of the man behind the rebellion – a man driven by faith and a confidence that God is on the side of the oppressed.

Writer, director and actor Nate Parker takes on a distinctly vast ambition for a first-time filmmaker, presenting a more take-charge slave narrative than we are used to seeing. Amidst sweeping action and romance he presents a man driven equally by love, spirituality, fury and hope to free his people from the legacy of bondage in America. In the process, he restores a figure long relegated as a historical footnote and shows him as the heroic trailblazer he was.

It is no accident that Parker has boldly reclaimed the title of D.W. Griffith’s 1915 film, which, while pioneering modern film techniques, somehow portrayed the Ku Klux Klan as a force for good – a graphic reminder of how racial imagery smoldered in the early days of Hollywood. Parker offers his film as the birth of something new, an *alternate* take on the birth of this nation – the unsung story of those who have pressed the country forward in their yearning to be free and equal.

While a number of revered films have explored the contours of slavery, from 12 YEARS A SLAVE to GLORY, AMISTAD and LINCOLN, Parker’s motivation is to renew the past and to seek illumination from it, rather than turn the same blind eye that kept people in the dark for so long. Says Parker: “Nat Turner became a leader against incredible odds. So often when we see slavery in popular culture, it is through stories of suffering and endurance. But Nat Turner’s is a more incendiary narrative; he was a slave but also a true rebel against injustice. His story demands

to be told honestly; it is timely and speaks to the aspiration of finding racial peace in this country. For me, calling the film THE BIRTH OF A NATION was about reclaiming those words, about righting a wrong – and turning the title into something that can inspire. It leaves us with a question we must ask if we are to heal as a nation: when injustice knocks at our own front door, are we going to counter it with everything we have?”

For Parker, the film was also an answer to a calling he had felt throughout his life – and worth taking a considerable personal risk to pursue. “I have asked myself how I could be most effective as a filmmaker: I can either keep reading these scripts that project people of color in stereotypical, counterproductive ways or I can put everything I am into a project that I believe will change the conversation and create the opportunity for sustainable change,” Parker explains.

Parker knew he had five daughters relying on him, but he also knew he wanted those daughters to look at him and see someone who did not shrink in the face of what he felt needed to be done. “Everyone said, if this doesn’t work it could affect you being relevant in this town as an actor or from an economic standpoint, being able to support your family. So I had to ask, are you willing to go down that road? But when I thought back to the Denmark Vesseys, the Harriet Tubmans, the Nat Turners who were willing to give their lives, I said surely I can step away from acting for a couple of years and just see what happens.”

There was no guarantee Parker would get there but with the inspiration of so many others – who sacrificed so much more than a motion picture career – he found a fire burning within that could not be squelched.

“Now I feel so desperately blessed that I was able to tell this story and do it in such a way that I had the control that I did,” Parker concludes. “If I had to go back and do it again, as arduous as it was, I would do it the exact same way. The takeaway of the film is what I had hoped: wherever injustice lives in the world, it is our duty to face it down.”

### **TAKING BACK A HERO: NAT TURNER IN AMERICAN CULTURE**

Nat Turner has long been one of the most captivating, mysterious and perhaps misunderstood historical figures in the ongoing making of an equal America. His unflinching resistance to the institution of slavery is often cited as integral to the buildup of the Civil War as an act that alarmed and hardened the hearts of Southern slave owners yet raised imperative questions about the morality and sustainability of the so-called “peculiar institution” that stole away the freedom, dignity and destinies of millions.

To Nate Parker, Nat was not so far removed from an African American version of BRAVEHEART’s William Wallace, who roused and united the Medieval Scots against their oppressors at a time when no one thought it was possible.

Despite growing up in Virginia near where the Turner insurrection occurred, Nate Parker

did not once hear the name Nat Turner in school. “I heard it in whispers and from family members,” he recalls. “As if they were conjuring the very spirit of rebellion. But it wasn’t until I was in college, taking African-American Studies that I really learned about him. When I did, I thought ‘how is it possible that I didn’t know about this?’ Yet it happened right in my back yard.”

That denial of this essential history lit a fire in Parker. He needed to know more. And the more he tried to trace Turner’s past, the more he was drawn to a figure who was not at all the savage fanatic portrayed in popular books and legends. Instead, Parker discovered the historical Nat Turner was a spiritually-fueled man of astute intelligence who viewed slavery as a symbol of Satan on earth – and came to believe the only way the world could be set right was to “cut off the head of the serpent.”

“This is someone who tried to make a difference in spite of the impossible odds of his environment. I had always longed for that kind of hero, and he’d been withheld from us,” Parker says. He saw in Turner “a measured, self-determined man of faith, whose courage and belief allowed him to sacrifice himself for his family and the future.”

Parker also began to realize that just as in life Turner had never owned his identity, this repeated itself after his death. No one knows Turner’s true surname or where his desecrated body is buried. In the last 200 years, Turner’s image had been used to signify many things. He’d been vilified as an aberrational extremist, re-imagined as a lusty metaphor for a “slave mindset” and exalted as a political revolutionary. Yet the man’s real life and source of his courage seemed lost in all that.

### **AN INSPIRATIONAL JOURNEY TO THE SCREEN**

It took several years of all-consuming historical and creative searching – including time spent as a Feature Film Program Fellow at the Sundance Institute -- for Nate Parker to finish his screenplay. He acknowledges the process was lonely, and at times felt like being locked alone in a dark tunnel, but he also says, “that is part of the cost of trying to not only make a movie but disrupt a culture.”

During that time, Parker’s own life underwent major changes. When he started writing, Parker was a former All-American wrestler just getting his acting career started. He drew notice in 2007 in *THE GREAT DEBATERS*, personally selected by director Denzel Washington to play a 1930s debate whiz. He went on to star in *THE SECRET LIFE OF BEES*, *RED TAILS*, *ARBITRAGE*, *RED HOOK SUMMER*, *AIN’T THEM BODY’S SAINTS* and *NON-STOP*, among others.

Even as his acting career took off, Parker never wavered in his resolve to tell Turner’s story. A devoted team soon set out to beat the odds and get a production off the ground that, on paper, was an improbable sell: an explosive story from a first-time filmmaker, an audaciously fresh



take on the slave movie as heroic epic, *and* to boot, a period action-drama with large-scale battle sequences to be shot on an indie budget. In Kevin Turen, Jason Michael Berman, Aaron L. Gilbert and Preston L. Holmes, Parker knew he had found his ideal partners.

Each of the producers thought that bringing Parker's original voice to the world was a uniquely motivating force. Though they all shared in that, the producing team had very little overlap, notes Berman, Vice President of Mandalay Pictures. "We all brought very different skill sets – and Nate seemed to understand how to use each of our specific skills when they were needed. We were all there to serve his vision and he saw that and integrated it, but didn't ever take it for granted."

Given the subject matter, time stresses and budget, the production was rife with challenges. Yet as a first-time director Parker never allowed himself to flinch. He set out from the beginning to leave no stone unturned, meeting with directors he admired, including Steven Soderbergh, Spike Lee and Mel Gibson, whose direction of BRAVEHEART battle sequences were an influence. "It was a kind of compressed apprenticeship," muses Parker. "I was told you have to be so prepared that you are never second-guessed. You have to know what you want but also know when you get what you want."

"That this movie got made is a kind of miracle," observes producer Turen, President of David S. Goyer's Phantom Four. "There was no previous business model that fit this film. It happened because a group of people came together who deeply, deeply believed in Nate and who felt we were making a film that could be important and great. We were betting fully on Nate's ability to execute something special and he has."

Turen says it was Parker's incredible promise that gave him the driving confidence that he could compel financiers to back a project that looked high-risk at the outset. "Nate has one of the most amazing minds I've encountered in the film business and he also has a work ethic that means he is always brilliantly prepared," says Turen. "He's worked hard for everything in his life and has a real appreciation for that – and you sense all of that when you meet him, which was our main advantage."

Berman also had a fervent response to THE BIRTH OF A NATION. "I've been involved in my fair share of independent film but this is by far the most ambitious film I've been a part of," he says. "I thought the screenplay was beautiful, exciting and extremely important. Though it was clear it could be major financing challenge, that didn't bother me. I thrive on challenges and the script and Nate were so incredible, I was completely up for it."

The key to the financing, Berman came to believe, was Parker. "When I met Nate it was game over because he has a quality you dream of in a filmmaker: an incredible energy that transfers to everyone he meets. This film could only have worked with a strong leader and Nate was that leader. I'm a persistent and aggressive person, but Nate has given me a run for my money in that area."

Parker says it was natural to talk to investors from the heart. "I knew I wanted to create a film that could be a creative legacy. I knew I wanted to be able to show it to my children and have them see that I made an effort to change things. So I said if those are the things I want to achieve, then why can't those ideas become the game plan for talking to investors? I put it in those terms: what movies are we leaving for our children and our children's children?"

Berman also saw the impact in action when they were hiring the crew. "Everyone wanted to be involved because of Nate's passion. It's also important that as strong as he was, Nate was equally kind, humble and gracious and I believe you see that on the screen. It's all about his humanity and ability to get the best out of people."

For Berman, one key thing sets the film apart: "It's the empathy we feel for the characters," he says. "When indie films break out the reason is never just the performances or the relevance of the social issues they tackle – it's the fact that audiences can really relate to the characters, can root for them and really feel why they do what they do."

A huge piece of the financing puzzle fell into place when Canadian producer Gilbert's Bron Studios came aboard with an unrelenting commitment to get the film to the screen. Gilbert says he was blown away by the power of the script and its exciting, relevant perspective on a past that still has a profound impact; but, as with others, it was meeting Nate Parker that utterly sealed the deal.

"I met Nate for what I thought was going to be a little hello and we ended up spending the next four hours together," Gilbert recalls. "I've had a lot of different experiences in the film industry, but I can say this was truly one of the absolute most important, life changing meetings of my life. Nate and I had a wide-ranging and emotional conversation about how he got to the point of needing to tell this story and his vision of how it would be made and by the end, there was no way I could *not* make this movie. There's something rare about Nate where he has that ability to move people, to touch and challenge them in a motivating way and you feel that instantly."

"This story might take place 200 years ago, but it depicts the era of slavery in a vital new light," says Gilbert. "You see Nat Turner standing up for his people. Some will argue about his methods, but drastic times can call for the most drastic measures. It's also a story that speaks to our own times and what's happening in the world right now, with so many oppressed people still living these kinds of stories."

The feeling that *THE BIRTH OF A NATION* brings a new, necessary shift in perspective also drew producer Preston Holmes, known for such productions as *MALCOLM X*, *HUSTLE AND FLOW* and *NEW JACK CITY*. "I've had an interest in African-American history throughout my career," says Holmes, "and the story of Nat Turner is too little known. There has been very little seen previously to even indicate there were many rebellions against the institution of slavery by kidnapped Africans. The film is unique because Nat Turner was not content to go along with the program. The opportunity of a film like this doesn't often come along, so I was thrilled to take

part in it.”

Parker’s confidence to take on an emotionally demanding central performance while trying to direct a visionary first film at the very same time enthralled Holmes. “This would have been a difficult task for the most experienced filmmaker,” he points out. “But Nate was always very clear about his overall vision. We all worked hard to make this film happen, but no one worked harder than Nate.”

### **THE BIRTH OF TURNER’S REBELLION**

***“When a man is denied the right to live the life he believes in,  
he has no choice but to become an outlaw.”***

— Nelson Mandela

What is known is that Nat was born on Benjamin Turner’s farm in Southampton, VA, and later adopted his “owner’s” name, though it was not his own. It was said that from an early age he stood out for his gifted intelligence, unbreakable Godly devotion and for saying he saw his life was intended for a “great purpose.”

Given the uncommon opportunity to read, Nat developed into a sought-after Baptist preacher, with both black and white followers, a true rarity in those times. And yet, despite his reputation as a powerful minister, he remained a slave forced to work the land of Benjamin Turner’s son, Samuel.

It was a time of mounting tensions. Severe drought had the Southern economy reeling. The abolitionist movement was gaining strength while paranoia was striking into the core of slave-owning society. Even as some ministers condemned slavery as “contrary to the word of God,” the system was growing more brutal and desperate. In 1829, David Walker, a free black man, published his Appeal to the Colored Citizens of the World, a rallying call for slaves to rise up by any means. Southerners feared a catalytic retribution might be coming, but no one could predict when or how.

On August 21, 1831, Nat Turner’s status as a slave abruptly changed. That night, uniting his fellow slaves, Turner and his rebel force threw off their chains in a lethal, bloodstained battle that would bring the full wrath of the Virginia militia upon them. The aftermath sent shockwaves through the South – both raising the hopes of abolitionists and fueling the vengeful rage of slave-owners, who waged ruthless reprisals. The event was so ground-shaking it even led to a debate in the Virginia legislature over ending slavery, but that would not actually come to pass for three decades.

Perhaps the most famous, or infamous, pop-culture depiction of Nat Turner came in William Styron’s best-selling, Pulitzer Prize-winning 1967 novel, The Confessions of Nat Turner. The book became at once an overnight literary sensation and a matter of fiery public debate centering on race, perspective and rewriting history – just months before the assassination of Dr.

Martin Luther King.

Styron's heavily fictionalized account – which he said was an attempt to reflect “slavery’s devastation” -- compelled readers. But it disturbed historians by ignoring basic facts of Turner’s life and presenting his persona through the implausible skew of a white Southerner lacking insight into African-American culture. Disregarding that Turner was married, Styron depicted him as a bachelor fueled by unfulfilled desire for a white girl. Some felt Styron had replaced the real Turner with a fantasy stereotype and purposefully misrepresented him. A volume of rebuttals entitled William Styron’s Nat Turner: Ten Black Writers Respond followed.

Sums up Parker: “Our history has been very much sanitized in America, I think in part because it forces us to look in the mirror, to self-reflect. But if you look at history – if you look at the history say of how Southern police departments developed out of slave patrols – then you can better understand and analyze where we are now.”

### **HISTORY AND IMAGINATION: NATE PARKER’S TAKE ON NAT TURNER**

*“Knowledge makes a man unfit to be a slave.”*

— Frederick Douglass

Nate Parker, in search of Turner’s truth, started elsewhere. He began with several meticulously documented volumes: The Fires of Jubilee: Nat Turner’s Fierce Rebellion by University of Massachusetts professor of history Stephen B. Oates; The Rebellious Slave: Nat Turner in American Memory by history professor Scot French and The Southampton Insurrection published in the year 1900 by William Sidney Drewry, a rare work based on interviews with living witnesses.

“The history is there if you look for it,” says Parker. “Nat Turner is often referred to as ‘controversial’ but I felt he was no more so than many Americans we revere – say, President Truman, or many others, who made controversial decisions that decimated human beings in the name of seeking peace.” It was precisely because Turner did struggle with these larger questions about *how* to seek justice that Parker was so fiercely drawn to him.

He also grappled personally with Turner’s taking of other lives. “We have to remember the only weaponry he could access was the sword and the ax. Perhaps if Nat had lived in the age of Twitter, he wouldn’t have had to resort to violence but he took up the tools he had at hand. I mean if Nat Turner had Facebook, it could have been a different kind of revolution. But the reality was as it was, and the context of the Bible was very clear to him: “cut the head from the serpent.”” Today, some historians believe that if Turner had not done what he did at that time, the Civil War might have been pushed back. Abolitionists started to point the finger and say, ‘your slave can’t be happy if they are rising against you.’”

Parker underscores that the film is not about hate; on the contrary. “At the root of it all is

Nat's humanity," he says. "Nat was so deeply moved by his desire to see the world change in a positive way that he took the road that might give the quickest dividends. But nowhere in the research does anyone say Nat Turner was anti-white. That's not the point. He was simply steadfast in his desire to see evil come to an end. He sacrificed for the future."

Indeed, Parker resists the idea that slave owners were simplistically hateful toward their slaves. "I think there came to be a perverted way of thinking among some that it was possible that slaves could even be happy if they were being cared for," he comments. "Nat's owner thought they could be 'good slave owners.' It's a paternalistic idea that we still see today."

"All societies have their blinders," Parker elucidates. "How many bad systems are we indifferent to right now -- whether it be the prison industrial complex or the homelessness that we drive by every day? I don't feel that it's my place to be pointing fingers, but it is my place as a filmmaker to hold up a mirror."

He continues: "For someone like Nat Turner, who has been told you are only 3/5 of a person, who has been dehumanized, it is too easy to believe that the freedom Americans have always wanted doesn't apply to you. So that's why it was so important to me to humanize Nat, to tell his story as a human being. If we now all can agree that the system of slavery was terroristic, oppressive and torturous, then why wouldn't you root for the one guy that stood against it?"

Vengeance was not among Turner's aims, believes Parker. His aim was to carry out the justice he believed passionately God wanted to see rendered in the world. "When he felt the Lord spoke to him, and showed him it was time for things to change, that's when there was no turning back," Parker says.

Still, Parker is acutely aware there will be those who will react against the film and against the supposed audacity of portraying Turner as a revolutionary hero. "I think the way people approach this film may tell as much about them than it will about Nat Turner," he muses.

As he wrote, Parker further submersed himself into research on the long, obscured history of slave rebellions, on the foundational economics of un-free labor and perhaps most importantly, into the psychological warfare that sustains slave-holding as a system and may have persistent after-effects. He cites the volume Post Traumatic Slave Syndrome: America's Legacy of Enduring Injury and Healing by psychologist Joy DeGruy – a look at how pervasive oppression leads to adaptive survival behaviors – as a particular influence. "There are books about how others see us but this is a book about how we have been conditioned to view ourselves," he comments. "Even the way my mother raised me, going into stores and saying 'don't act that way around them' or 'we have to be better than others' is something passed down from her mother and her mother's mother."

Though he read and absorbed it, Parker also took with a grain of salt the purported memoir of Turner: the pamphlet entitled The Confessions of Nat Turner, the Leader of the Late Insurrection in Southampton, VA, written by a Virginia lawyer, gambler and slave-owner named Thomas Ruffin Gray. Gray claimed to have transcribed Turner's jailhouse thoughts over a three-

day meeting in 1831, but some believe that Gray, too, had his own agenda.

Says Parker: “There are many aspects of the supposed confessions that have come under fire. There were no witnesses to the confession and some of the things said seem to be completely out of line with who Turner was by common knowledge.” A slave’s existence, by definition, was concealed as anonymous, undocumented, and unknowable.

One place Parker filled in details for his screenplay was in imagining Turner preaching to fellow slaves. “Being that he was a preacher of African descent, and knowing historically he wouldn’t be allowed to preach in white churches, my assumption was he would be preaching to slaves,” Parker explains. “Some of the oral history has it that he went to his owner to say the treatment he’d seen of slaves was wrong and was beaten for it. He was also said to have baptized a white man and been beaten for that. We don’t know where he preached or what he saw but we do know what was happening at the time on plantations.”

To keep the narrative taut, Parker decided to combine the characters of Samuel Turner, who died before the rebellion, with the plantation’s new caretaker, Joseph Travis (who was killed along with his family in the rebellion), into a single person.

But what he says he most altered in writing the screenplay was to tone down imagery that has become all too expected. “The research was enough to give you nightmares,” he admits. “There were harrowing levels of brutality and abuse, but I wanted to show this environment in a richer, more authentic way than has been seen. I wasn’t interested in the shock value.”

Another trail Parker followed as he wrote led back to Turner’s original homeland in West Africa, haunting traces of which permeate the film’s texture. “Dick Gregory said ‘a man with no knowledge of his heritage is like a tree without roots.’ So I felt I wanted to deal in some way in this film with Nat’s African identity. I wanted deal with the fact that his mother and his grandmother were from Ghana. I needed to imagine them coming through the middle passage being stripped of everything -- except their identity, which they sowed into young Nat. By the time he was 7 or 8, the elders were telling him, you will be a prophet. You will do great things. I think speaking power into our children is something we don’t do enough of now.”

One of Parker’s initiatives is to educate future generations with the creation of The Birth of a Nation In-Schools program. The program is designed to be a concentrated effort to reach educators and students in public and private high schools and colleges nationwide through activations including curriculum development and distribution, professional development inclusion, and key education conferences. Additionally, the “The Birth of a Nation: Slavery, Resistance & Abolition” national lecture series, in partnership with the American Library Association and the United Nations Remember Slavery Programme to reach educators, students and general public.

### **THE INFLUENCES ON NAT TURNER: RELIGION AND THE BIBLE**

“If Nat Turner wasn’t a preacher, I don’t think I would have been interested in this story,” Parker states. “If he was about anger for anger’s sake, I wouldn’t be interested. There’s nothing about me that wants to celebrate that. That he did what he did as a last resort meant something to me. That he was so obedient to his faith right to the end meant something to me. The true history suggests he was a measured man, a man who toiled over what he felt he had to do and how to do it. His actions speak more to slavery and what it does to men than it does to some half-baked notions of fanaticism. Nat Turner resisted, but he resisted in the name of God and clear injustice.”

Parker points to the fact that Turner, by necessity, drew his moral convictions solely from the Bible, the only book he’d ever known. “It was the only book he had at all,” he notes. “It was his only tool. So I imagine he saw therein that the Bible is full of stories about people who rose up against oppression – and he must have asked himself, if the Bible is real and these people are oppressors, what is God’s message to me? The only imaginable answer was that he must stand on the side of the oppressed. It’s constant in the Bible, constant, that God is on the side of the oppressed, which meant the slave-owners were on the wrong side.”

The irony does not escape Parker. “It is interesting that the very book that was supposed to be used to make him docile was the thing that liberated him and gave him a riotous disposition toward the injustices that were affecting him and other oppressed people,” he points out.

The Smithsonian currently holds what is thought to be the Bible that Nat Turner was holding when he was captured two months after the rebellion. The Bible was donated to the museum by descendants of Lavinia Francis, a slaveholder who survived the rebellion.

### **CHANNELING NAT TURNER: NATE PARKER THE ACTOR**

***“He who is not courageous enough to take risks will accomplish nothing in life.”***

— Muhammad Ali

Having spent so many years embroiled in Nat Turner’s life and times, when it came time to portray him, Parker felt the substance of the man was already deep in his bones. But he wanted to go further. “I felt like Nat was with me, I felt I had a guide,” he describes. “And I knew there had to be that sense of sacrifice. So I fasted and I prayed and did all the things that Nate felt he had to do at that time. And my life changed a lot. I knew I couldn’t fake it. I really went for it – because I wanted so desperately to make Nat Turner proud and to make my people proud.”

It intrigued Parker to think about the fact that although Turner was by all accounts learned and brilliant, for most of his life the only book he had access to was the Bible. “He was so in alignment with his faith. It was said that he was never seen to spend money or to drink. All he ever had as currency was his faith that he was destined for something,” Parker explains.

Parker says that despite also serving as director, he was always able to focus 100% of his intensity into the performance. “It is due to the fact that I prepped like a madman,” he explains. “I

put in the hours and the days and the months and I obsessed and I took no rest. Sunday was the only day I stepped away from the movie and took a break. So when it came time to do the work, it was there. I had no doubts if I had the capacity to embody this man.”

That conviction came through in his performance. “What’s interesting is how much conflict you see in the character as Nate portrays him,” says producer Jason Berman. “The Turner slave rebellion was brutal and women and children were killed. Yet even when we see Nat wielding an ax, we see into his soul and his belief that he must do this for reasons that are bigger than himself.”

Adds Preston Holmes: “Nate really shows how Nat’s faith is tested, how he must try to reconcile God’s message of love with the plight of his people. Nat Turner didn’t start out wanting to foment revolt. He tried another approach but he reached a point that he felt he *had* to act.”

### **ASSEMBLING THE CAST: VISIONS FULFILLED**

When it came to finding his actors for THE BIRTH OF A NATION, Parker worked closely with casting director Mary Vernieu -- but he already had in his mind the qualities he sought for of the film’s characters. “Nate essentially handpicked every person on the cast for a reason and the talent level on this film is through-the-roof,” says producer Gilbert.

One of the most difficult roles to cast was that of Samuel Turner, Nat Turner’s boyhood friend turned master -- who, despite a torn conscience and a gentler hand than many, nevertheless is a complicit part of the gearworks of the slavery system. To portray such a complicated man, one who reflects both unquestioned privilege and unease about his own inhumanity, Parker was quickly led to Armie Hammer. Hammer, the great grandson of oil tycoon Armand Hammer, is known for his roles in THE SOCIAL NETWORK, J. EDGAR and THE MAN FROM U.N.C.L.E. He and Parker found an instant rapport essential for these two men who grew up together yet came from irreconcilable worlds.

“Armie and I were completely in line together on how to portray his character,” says Parker. “I knew he would help me carry the weight of this film. His character is challenging but Armie himself is one of the nicest, kindest and most disciplined people you could ever meet. Throughout the movie, he was my linchpin – he was always so prepared and committed to the work.”

For Hammer, the unapologetically grand ambitions of the story were irresistible. “I took this project because I thought the message behind it was incredible. It speaks volumes about the past but also sheds light on things that we have not really addressed and we have not really gotten over. This story is part of the genesis of what is going on right now in America. I think it’s a beautiful thing that Nate called it THE BIRTH OF A NATION, because Nate is showing the roots of a movement.”



Hammer was also thrilled to be part of Parker's directorial debut. "Nate's one of the most passionate filmmakers I've ever seen," he muses. "It was incredible to think this was the first time he was directing a major feature and that he was also the writer and the star."

Bringing both romance and a searing motivation to Nat Turner's life is his wife, Cherry, a fellow slave he was believed to have married in the early 1820s. Taking the role of a woman who finds her own strength despite being denied her identity is newcomer Aja Naomi King, best known for the ABC legal drama "How to Get Away with Murder."

"Aja gives a breakout performance in this film," comments Parker. "She portrays a woman who went through so much, it can be hard to imagine, but she showed up in every moment."

There was no hesitation for King in taking the role; the screenplay hit her hard right away. "I thought it was such a powerful story. This is the first time I've seen a story of slavery where it's the slave who is a hero and decides to stand up for himself, versus waiting for someone else to come in and save the day. That's something new," she points out. "I greatly admired Nate's bravery."

Like many, King had heard of Nat Turner, but knew little beyond that. "I didn't know, for example, that people thought he was a visionary and it was always expected that he was meant to be something more," she explains. "In school, we only touched on slavery, so I think it's so exciting to get this inside look at what the country was really like during this time, which as history goes, was really just yesterday. I think we need this story -- and from this perspective."

King spoke at length with Parker about how to give Cherry a fiery independence despite her position in society. "Nate really wanted to empower her and I very much agreed and was excited he was thinking in this way," says the actress. "I love that when Nat decides to go to war against slavery, it starts as a conversation between him and Cherry, and it's important to him that she is behind him."

It was also an interesting proposition to think about how a woman like Cherry might approach love under such precarious circumstances. King notes that it takes both of them time to find the strength to open up – and that Nat is initially moved to stand up for Cherry, as an abused slave on the auction block, long before he woos her. "It's not as if Nat looks at Cherry on the auction block and thinks 'here is the woman I will marry.' I think he feels he can't live with himself if he sees one more horrible thing happen to this human being. Yet, that's the beginning of their relationship. It's only later that he starts to really see who she is and their love story truly begins."

Uncertainty always looms over their romance. "Back then, as a slave, someone could separate you from your loved ones at any second, and you had no choice in the matter," points out King. "The love story inside this story is so beautiful because Nat and Cherry have this one chance to *choose* each other and to have a baby and it's the first time in their lives they feel they can possess something of their own. For Cherry, it's the first time she believes she can trust someone and feels cherished."

The chemistry between King and Parker was organic from the start. “As soon as we were in the room together, it just clicked,” she recalls. “Just holding each other’s gaze could be so powerful because I think Nat and Cherry are always very aware they could be separated without warning. They had to drink each other in as much as they could, while they could.”

Penelope Ann Miller (“American Crime,” THE ARTIST) portrays one of the film’s most morally complicated roles as Benjamin Turner’s wife, Elizabeth, a woman born in to slave ownership who nevertheless encourages a young Nat to read and develop his keen mind and faith. Miller sees Elizabeth as a subversive in her own way. “Women in those days didn’t have many rights either,” she points out. “So I find that these two people bonded in this interesting, risky way. She saw that Nat had a gift, and she thought that she could help him by taking him under her wing. Since her husband was a preacher, maybe she thought, ‘Well, I can get away with this because I’m only going to teach him the Bible.’ I see her as being very progressive. But you can also look at my character and say regardless of her compassion for Nat, she still kept slaves and could have done more. I saw the complexity of that. But I could only play her as I believe she saw herself. I don’t believe she saw herself as an evil woman, but ethically there were a lot of things wrong with the entire situation she was in.”

One of the film’s veterans is Academy Award®-nominated actor Jackie Earle Haley (LITTLE CHILDREN, LINCOLN) who takes on the sordid role of a slave patrol captain searching for Nat Turner’s escaped father. Haley too was drawn to the fresh outlook. “We know this as such a despicable time that it’s great to see people rising up and saying they’re not going to take it anymore,” he observes. “I felt it’s a story that demands to be seen – and I saw Nate was fully prepared to attack it.”

It wasn’t easy to get under the skin of a typical slave owner. Haley confesses: “Just the way my character talks to people was difficult for me to accept, but it was probably *even worse* in real life. It felt really good to help this story but it is a bummer to try to put a face on a person like this.”

Award-winning theatre star Colman Domingo, who previously starred with Nate Parker in Spike Lee’s RED HOOK SUMMER, plays the real-life slave known as Hark. “Hark was very much a brother to Nat Turner, and kind of his first lieutenant,” explains Domingo. “According to the research I was able to do, Hark was a jocular person, someone who was funny and who might be a bit subversive with a slave master, saying ‘oh yes, sir, all right, if that’s what you want.’ He was kind of a sweet, innocent guy but the world had its way with him, and a lot of what he loved was stripped from him.”

Hark’s losses are what convince him to join forces with Nat Turner. “I think he wanted to do something and make a difference -- not for himself but for future generations more than anything,” says Domingo.

For all the difficulty his character experiences, Domingo loves his joyful moments

especially at Nat and Cherry's wedding. "That scene is so poignant and beautiful because everyone is so free," he observes. "It was great to imagine these moments of lightness in slave times, because there had to be many. That's the reason I'm here, and I know it. I know as a descendant of slaves, the reason why I'm here right now is because my ancestors danced and laughed and they loved."

The cast also includes popular star Gabrielle Union ("Being Mary Jane"), who took the small role of Hark's wife Esther because she was so driven to support the film. Says Union: "Nat Turner is pretty much the only story I heard in school that I could rally around, his and Harriet Tubman's. But I just never thought that the Nat Turner story would be made, for obvious reasons. So when I heard Nate had actually put it together, I stalked him and then I Skyped him and I begged him for a role." Despite the role's size, it felt life-changing to Union. "It was easily the most challenging, heart wrenching, gut busting, difficult role I have ever taken on, and it's by far the most important," she says.

Dwight Henry (12 YEARS A SLAVE, BEASTS OF THE SOUTHERN WILD) portrays Turner's father, likely a seminal figure in Nat's development – but Henry confesses he almost walked away from the project because he could not countenance being humiliated and whipped by white supremacists. Yet, after some soul-searching reflection, he says he came to the conclusion the film "was important for the future." That reflection led him to better understand Isaac Turner.

"I'm a father too," says Henry. "I have five kids. And as a father, your ultimate goal in life is to be able to teach our children morals, how to live, how to love and how to be happy. I believe that's what Isaac Turner did for little Nat. He taught him there's a purpose in life. Without his father instilling in him how to care about people, I don't think Nat would have become the person that he was. He's a man who sacrificed his life for his family."

Mark Boone, Jr. of "Sons of Anarchy" makes his own departure as the crafty preacher Reverend Wathel, who suggests that Nat Turner's slave-master use his preaching skills for money and influence. Boone describes him as "a man of standing in the community with a certain amount of power ... but not an upstanding person." He goes on: "The Reverend sees that Nat has a facility with, with speech and the Bible, and he sees there is money in that. It's known that some churches propped up slavery at that time – and I think that's what the Reverend expects Nat to do."

The great irony is that Nat does the very opposite of what Boone expects. Boone notes that in the film Nat Turner sees right through the preacher's cherry picking of the Lord's word. "There is a scene that really pinpoints that the white population is ignoring certain teachings of the Bible that would certainly not support the slave system," he says. "I think it crystallizes something for Nat and is a turning point for him. At first, Nat used the Bible to shore up his family and other slaves who were suffering. But he came to believe he was acting within his faith when he turned against the system that was keeping them all down."

Aunjanue Ellis ("Quantico," THE HELP) took on the weighty role of Nat Turner's mother,

Nancy. “One of the things Nate wanted to do was to have a straight line between who Nat was and where he came from – and Nancy is the conduit of that in the film,” she explains. “I think she saw as a mother there was something different about him, and she wanted to protect him but she also saw there was something inevitable about where he was headed. I think Nancy was constantly having to let go of Nat. She had to let him go in service of things that are bigger than all of us.”

“Nat’s strength came from the women in his life,” says Parker, emphasizing the key role black women played in the film, particularly his mother and grandmother, who were very religious. “There’s a reason why his grandmother and mother are the head of the household. At one point, we were emasculated as black men so it was often that women stepped in to fill that role. We cannot negate the fact that black women have been critical component for us as a people.”

For Esther Scott (TRANSFORMERS, THE PURSUIT OF HAPPYNESS), who plays Bridget Turner, the entire story was an inspiration. “These things are still going on, with people hating each other and fighting each other and not seeing the larger picture. There is still so much work to be done, which makes Nat Turner’s rebellion so timely for today. I feel this film is necessary. It is needed. We need that awareness that lives were lost to get us to where we are now and the struggle is not over,” says Scott.

Roger Guenveur Smith (AMERICAN GANGSTER) has the heartbreaking role of Isaiah, the domestic servant whose job included delivering women to the plantation owner at night. “Isaiah is forced against his better will, and his better sense of ethics, to deliver Esther to Samuel Turner’s dinner guest, Mr. Randall,” Smith explains. “It was a particularly difficult scene to play. But it is a scene that was played in fact over and over again in the South.”

Says Nate Parker of the character: “The reality is that most people are Isaiah. Most people are not Nat Turner, unless they’re activated. Most people are saying I have these few small things I’ve been given and if I fight for more, I face the possibility of losing everything. It’s the feeling of ‘I can’t escape this.’”

Like so many others involved in the film, Smith felt a profound responsibility to tell this story a new way. “I think we all felt a certain obligation to tell the story the best way that we can,” he summarizes. “It’s not just an exercise in nostalgia but a story that resonates in the present moment.”

### **CRAFTING THE OLD SOUTH FOR A NEW DAY**

THE BIRTH OF A NATION was shot in just 27 fast-moving days on location in sweltering yet lush Savannah, Georgia where remnants of the Old South helped transport cast, crew and audience back to the atmosphere of antebellum times. Nate Parker further turned back the hands of time by asking for a no-cell-phone set and insisting on using real former plantations, where the ghosts of the past are still palpable in ineffable ways. “With the actors, I wanted to

always feel we were in the moment, that were transcending time, that were really there in 1830s Virginia,” says Parker.

Reconstructing an entire world on a limited budget demanded high creativity. Says Kevin Turen: “We were faced with a challenge: to make an uncompromising period film that felt every bit as big in scope as the script Nate wrote. That was extremely difficult. But we were fortunate to have a team with great insight into where to put our priorities and how to get the absolute most out of what we had. It was all led by Nate, who was always incredibly organized and able to wear all hats.”

To merge the pace of an action thriller with Turner’s internal world of dreamlike spiritual revelations, Parker chose cinematographer Elliot Davis, whose films have ranged from acclaimed historical drama *THE IRON LADY* and the teen phenomenon *TWILIGHT* to the stylish thriller *OUT OF SIGHT* and indie classic *THIRTEEN*). “Elliot shot one of the most beautiful films I’ve seen, *THE IRON LADY*,” explains the writer-director, “I loved the weight of Elliot’s camera -- how it was still when it needed to be and when it moved, stillness remained. We were really blessed in getting him and his team.”

Originally trained as an architect, Davis brings a structural intelligence to his photography merged with a painterly beauty. But more than that, he was another person drawn passionately to Parker’s bold POV on American history. “I’ve had long history of socially-conscious filmmaking,” notes Davis. “Interestingly, my early film education was with the Ethiopian filmmaker Haile Gerima, so that was always a part of my consciousness. So for me, this film felt like it was a coming from a context I understand, but also was so timely because we all see the conflicts around us getting sharper now.”

Immediately, Davis found an artistic bond with Parker. “My thrust as a cinematographer has been to increase the subjectivity of the audience -- to bring the audience and what they’re seeing on screen closer and closer together. I love playing with the contrast levels -- with dark darks and white whites – that make you feel something. And Nate responded to that,” says Davis. “When I first walked into his office, he had walls of photos from my films and the thing they all shared in common were de-saturated cool tones. We both felt drawn toward using cooler blue-green imagery for this film that feels more modern and has none of the pretense of sepia-toned history. I think that is the basis of the look: we’re seeing Nat Turner’s world through modern eyes. And that approach took on a life of its own.”

Parker’s vision was full of stark contrasts. “I knew I wanted a very cold and saturated feeling because these were our Dark Ages. I didn’t want to go with the typical golds and browns of most slave-era films. When Nat gives Cherry a bouquet of flowers it’s one of the first bursts of color in the film and you really feel it. You see something so beautiful happening amidst the darkness and grit.”

Creative lighting was essential throughout. “We had to really think about lighting in every

frame because there was also a lot of night shooting and there were a lot of technical challenges. I was looking at Andrei Tarkovsky's polaroids that used a very soft, cloudy kind of light," recalls Davis. "The light causes white skin to be more pale and black tones to pop out."

The array of human expressions especially interests Davis and his camera. "I'm very big on faces – because that's what the audience connects with most," he comments. "I see my role as sculpting faces with light the way I want so as to enhance the emotion that is emitted."

The speed of the production also pressed Davis' creativity. "We usually only had time for one or two takes and that was it," the cinematographer muses. "It often felt like we were working to a stopwatch, but it really brought my crew very tightly together. Everybody was totally in lock-step."

Davis used the Arri Alexa cameras, with which he has been experimenting for years, having been the first person to shoot an Alexa in full anamorphic on Keanu Reeves' MAN OF TAI CHI. "By shooting this film in wide screen we were really able to utilize negative space in ways that give the look of the film a power that pushes the story forward," Davis observes. "I hope the overall effect of the photography gives audiences just enough distance on the story to see it clearly, while also luring them in."

Throughout, Davis was bolstered by Parker's strong vision. "Nate had a very big hand in the composition of the film. He'd lived with this story for so long that every frame was etched inside his brain before we started shooting. And it's a real achievement," he concludes. "The film is about ideas that are stronger than color divides."

One of the toughest jobs of all on THE BIRTH OF A NATION fell to production designer Geoffrey Kirkland, faced with bringing a range of plantations – from the manicured Turner plantation to the rough-hewn Fowler plantation where Nat sees what cannot be unseen -- to life on a shoestring.

Fortunately, the Academy Award nominated Kirkland had the experience to make it happen. "The design the film was a hugely important," notes Parker. "When I came across Geoffrey who most people know from CHILDREN OF MEN and THE RIGHT STUFF, I instantly saw he had both insight into the period and a passion for the story. He saved the movie so many times over, making very little money go a long way. In the end, we had beautiful, transporting sets."

Those sets also had to come alive with the electric chaos of an all-out insurrection. With only two days to shoot the main battle sequences leading up to the confrontation at the Jerusalem armory, it was an intensive effort to pull it all off. "Guss Williams was our stunt coordinator and he went above and beyond what I asked him to do," says Parker. "No matter what I asked him to do he always said 'Yes I can.' He brought a team that was so experienced and so excited to be there, they got it done."

That was typical of the all-out attitude that permeated the set. "On every level, we were

looking for bold, epic work – from the color to the sound – and everyone on the crew stepped up and sort of willed this film to become more than anyone could have imagined,” says Gilbert.

Equally key to the film’s look are the film’s costumes by Francine Jamison Tanchuck, who earlier in her career designed the costumes for Edward Zwick’s Oscar®-winning *GLORY*. As on that film, historical realism meets textural imagination in *BIRTH OF A NATION*.

Right off the bat, Tanchuck was excited to collaborate with Parker. “Nate and I were in constant conversation regarding the authenticity of the period and the clothing to present this unfortunate but very real part of American history. As much as we try to sweep it in a closet, a very large portion of this nation was built from the blood and sweat of slave labor. Slavery was and still is a stain on the American culture, and I think seeing the lives of those enslaved as they really were, tells us much about our history,” she says.

Tanchuck began with intensive research, as much as was possible given the lack of extensive documentation. “Because this was the early 1800’s, it was pre-photography,” the costume designer notes, “so we had to rely on museum pieces and artwork of the period.”

Though much of slave clothing was makeshift or hand-me-downs, Tanchuck honed in on the rare pieces that subtly referenced the African heritage that was so vital to a culture of people torn from their homes. “African influences were usually kept in secret due to the heinous policy of the slave-owners to strip these people of whatever semblance they still had of their culture, so they could be entirely dependent on the slavers,” she explains. “But Nate and I thought it would add to the costumes, especially for the elders, to have a few items recreated from their memories – items such as necklaces or bracelets made from old rope and broken jewelry pieces that might have found, and headscarves made from flour sacks.”

All of the clothing Tanchuck designed was quite literally put to the grindstone. “It was extremely important for the clothing to reflect the real work and living conditions of Virginia slaves,” Tanchuck comments. “They were given a certain amount of clothing to wear, and when those garments wore out, there were no more. So many people were forced to work, sleep and perform every other function in rags. If they could do mending, they used whatever they could find: burlap bags that carried feed for livestock, old carpets or sheets, or blankets that were frequently used for patching, and that is only if the slave owners supplied them with these goods. So the costumes reflect those horrible conditions. For us, it meant weeks of aging and dyeing fabrics to show that deterioration. It was essential for creating this world which Nat Turner turns against.”

Parker approached the job of directing with a coach-like attitude. Observes Gilbert: “What you normally see on sets is everyone catering to the director but on this film you saw Nate catering to cast and crew. Every night he’d write an e-mail thanking people, encouraging people, and it really kept everyone’s spirits high. Then every morning he began with a motivational talk. He instilled everyone with the feeling that everything they brought was appreciated and meaningful.”

The final touches on THE BIRTH OF A NATION were as important to Parker as his first words on the page. He engaged editor Steven Rosenblum -- who not coincidentally edited Edward Zwick's GLORY and Mel Gibson's BRAVEHEART, both of which garnered Oscar®-nominations -- to bring a symphonic sense of pace and dramatic crescendo. Then, he searched for a composer who could evoke the period with both African and early American influences -- and came up with a surprising choice: the English composer Henry Jackman, best known for big hit films ranging from X-MEN: FIRST CLASS to KICK-ASS and CAPTAIN PHILLIPS.

"Henry hadn't done a film like this before but he is a genius," comments Parker. "Never have you heard Africanized sounds and orchestral music merged in this way. We had a great collaboration, working note-by-note together. He honed every single cue to perfection and he created something essential to the experience of the film."

They also brought in Wiley College's *a capella* choir as well as Alex Boyé -- a Utah-based, British-born singer of Nigerian heritage -- who add the power of human voices to the soundtrack.

Jackman recalls his earliest conversations with Parker: "One of his frustrations was the lack of a universal African-American hero. He said if you watch BRAVEHEART, you don't need to be Scottish to relate to the plight of the Scots because you feel that a universal state of the character's heroism. That's what he wanted to do so we talked about using a universal musical language."

At the same time, Jackman brought in strains of African ceremonial music and gospel choirs in unexpected ways. "Nate was really keen on using a gospel choir, but not as a musical cliché, but rather a sort of misappropriation. So we have the sound of spirituals but it's more like ancestral folk music."

Seeing an early cut of the film hit Jackman hard and further sparked his creativity. "What I found so impressive is that the film looks like a living painting. It has an extremely high level of out-and-out craft, and it's portrayed so beautifully, but that actually doesn't detract at all from how horrific and important the subject matter is ... you don't feel distanced from what is happening to Nat by it being a period piece. That's quite difficult to accomplish," he remarks.

### **CREATING CONVERSATIONS FOR THE FUTURE**

***"In giving freedom to the slave, we assure freedom to the free - honorable alike in what we give, and what we preserve. We shall nobly save, or meanly lose, the last best hope of earth. Other means may succeed; this could not fail. The way is plain, peaceful, generous, just - a way which, if followed, the world will forever applaud, and God must forever bless."***

— Abraham Lincoln

Everyone involved in the film was buoyed not just by Parker's fervor but also by the sense they were telling a story that might do what is increasingly difficult in entertainment: to get people



talking about things that matter. “This is a film that has the potential to stir controversy but also spark big conversations,” says Aaron Gilbert. “That’s part of what has us all so excited about it.”

Says Preston Holmes: “I think the more that people know about the true history of our country ... the more understanding it will foster between us as Americans and as human beings.”

Nate Parker is sanguine about the likely reactions to the film. He knows there are those who it will rankle and many who may learn about Nat Turner’s heart stopping actions for the first time, but he hopes for one particular reaction across the board: empathy.

“I hope that you cannot watch this film and not have empathy,” he concludes. “My goal was to create the mirror of all mirrors on this subject and I challenge the grand wizard of the KKK to not be moved by the film’s humanity. When I see Nat Turner in the final moments of the film, it moves me to tears every time. He is so heroic ... and this is what I was missing my entire life. It’s the pride you’ve longed for, the pride you’ve never felt or been allowed to feel.”

“For me, this film is about the hope of untethering the industry from our dark past, about the opportunity to retell the narrative of America in new ways. It is an attempt at a rebirth in a sense – a rebirth where we acknowledge the truth so we can move forward, a rebirth in which, to new audiences, the phrase THE BIRTH OF A NATION will now refer to Nat Turner’s legend – the antithesis of what Griffith intended.”

For Parker, the film will succeed if it not only shines a light on the hidden past but also ignites conversations about intolerance, equality and the devaluing of black lives in our era – an era in which racial narratives thought by some to belong to the past still play out over and over. Parker sums up: “It’s not until we have an honest confrontation about how we got where we are now that we will ever be able to heal. Gone are the days that we can hope that things will change without us.”

*“You must resist the common urge toward the comforting narrative of divine law, toward fairy tales that imply some irrepressible justice. The enslaved were not bricks in your road, and their lives were not chapters in your redemptive history. They were people turned to fuel for the American machine. Enslavement was not destined to end, and it is wrong to claim our present circumstance—no matter how improved—as the redemption for the lives of people who never asked for the posthumous, untouchable glory of dying for their children. Our triumphs can never compensate for this.”*

— Ta-Nehisi Coates, Between the World and Me

## NAT TURNER'S REBELLION: TIMELINE

**October 2, 1800:** Nat Turner is born to a slave kidnapped from West Africa, on the Virginia farm of Benjamin Turner. That same year, the Virginia slave Gabriel Prosser plans a large rebellion of his brethren but when word is leaked, Prosser and 25 followers are hanged. (Gabriel's Rebellion: The Virginia Slave Conspiracies of 1800 and 1802, by Douglas R. Egerton.) Turner is said from birth to have physical signs of being a prophet and learns to read at any early age. (Nat Turner: A Slave Rebellion in Memory and History, by Kenneth Greenberg)

**Unknown Date, 1810-1811:** Nat's father escapes from the Turner plantation. (Nat Turner and the Rising In Southampton County by David F Allmendinger Jr.)

**Unknown Date, 1817:** Turner is said to begin experiencing religious visions. He soon becomes known as "the slave preacher." (The Confessions of Nat Turner, by Thomas Gray.)

**Unknown Date, 1821-1822:** Turner marries a slave named Cherry. (The Land Shall Be Deluged in Blood: A New History of the Nat Turner Revolt by Patrick H. Breen.)

**February, 1831:** An eclipse of the sun becomes a sign to Turner that it is time to act. He begins holding secret meetings with fellow slaves Hark Travis, Henry Porter, Samuel Francis, Will Francis and Nelson William to outline a strategy to stage a successful revolt. (The Confessions of Nat Turner and Related Documents by Kenneth S. Greenberg.)

**August 21, 1831:** The slave rebellion starts late at night as 31 year-old Turner and others turn the tables on their slave "masters," murdering them as they sleep. The rebels travel from house-to-house in Southampton, liberating slaves, expanding their army and ultimately killing around 60 white people by knife, axe, club and gun. (Fires of Jubilee, Oates.)

**August 23, 1831:** The slave rebellion marches towards the armory in Jerusalem, where they are confronted by a large militia, including state and federal troops. (The Confessions of Nat Turner and Related Documents by Kenneth S. Greenberg.) Though Turner escapes, dozens of slaves are captured and hanged without trial. (The Land Shall Be Deluged in Blood: A New History of the Nat Turner Revolt by Patrick H. Breen.)

**Fall, 1831:** Brutal reprisals begin, with hundreds of slaves who had nothing to do with the rebellion killed in retribution. Severed heads of slaves are displayed to deter further revolts. (Fires of Jubilee, Oates.)

**October, 30, 1831:** After 68 days in hiding, Turner surrenders to a local farmer. (Nat Turner: A Slave Rebellion in Memory and History, by Kenneth Greenberg). He is held in the County Jail, where he purportedly makes his confessions to the lawyer turned writer (and slave-owner) Thomas Gray. (The Confessions of Nat Turner, Gray.)

**November 5, 1831:** Turner is tried for insurrection, found guilty and sentenced to death. (The Rebellious Slave: Nat Turner in American Memory by Scott French.)

**November 11, 1831:** Nat Turner is hanged at noon and his body is beheaded and skinned to try to halt any idolization. (Nat Turner, Lightning Rod, by Christine Gibson in *American Heritage Magazine*.) Yet his story is by no means over, leaving a profound legacy that continues to this day.

**Winter, 1832:** Following widespread petitions after the Turner rebellion, the Virginia Legislature considers abolishing slavery. (Slavery In The United States: A Social, Political and

Historical Encyclopedia, edited by Junius P. Rodriguez.) Some legislators call for full emancipation; others propose heightened restrictions and the removal of all free blacks from the state. In a close vote, the legislature decides to continue slavery until “a more definite development of public opinion.” Legislation passes that bans teaching slaves or free blacks to read, that forbids preaching by slaves and makes it illegal for slaves to attend church without their overseer or masters. (Supplement to the Revised Code of the Laws of Virginia, Richmond, 1833.)

**NATE PARKER (Nat Turner/Directed By/Screenplay By/Produced By)** first garnered attention for his starring role in The Weinstein Company's and Oprah Winfrey produced, THE GREAT DEBATERS opposite director/actor Denzel Washington and Forest Whitaker. Washington handpicked him to play the troubled yet brilliant "Henry Lowe," who overcomes his selfish ways and becomes the team's leader. Parker would later receive an honorary Doctorate from Wiley College in Marshall, Texas—the actual school upon which the film was based.

Parker's most recent efforts have gone into the launch of the NATE PARKER FOUNDATION (NPF) a public organization designed to provide monetary and technical support to a significant number of community based organizations that are dedicated to transforming the lives of people of African descent both domestically and abroad.

Nate Parker has dedicated his career and life to using his platform as an artist and activist to inspire a protest in the face of community and global injustices.

**ARMIE HAMMER (Samuel Turner)** will next be seen later this year, in Tom Ford's film NOCTURNAL ANIMALS alongside Jake Gyllenhaal, Amy Adams and Michael Shannon. Focus Features will exclusively release the film on November 18, 2016.

In 2017, Hammer will appear in Ben Wheatley's film FREE FIRE as 'Ord.' The film is set in Boston in 1978 and focuses on the shootout and game of survival between two gangs. The cast also includes Cillian Murphy and Brie Larson.

Hammer recently wrapped production on Stanley Tucci's film FINAL PORTRAIT. He will star as the role of an American art critic 'James Lord' alongside Geoffrey Rush. The script is based on Lord's own work A Giacometti Portrait. He also recently wrapped production on Luca Guadagnino's film CALL ME BY YOUR NAME and will soon begin production on Anthony Maras' HOTEL MUMBAI alongside Dev Patel.

In 2015, Hammer starred with Henry Cavill in the spy thriller THE MAN FROM U.N.C.L.E., playing Russian spy Illya Kuryakin and American agent Napoleon Solo, respectively. In 2013, Hammer starred as the title character in THE LONE RANGER, alongside Johnny Depp, directed by Gore Verbinski and produced by Jerry Bruckheimer.

Hammer earned a 2012 SAG Award nomination for Best Supporting Actor for his portrayal of Clyde Tolson in Clint Eastwood's J. Edgar Hoover biopic J. EDGAR, with a script by Dustin Lance Black. Hammer starred opposite Leonardo DiCaprio.

His performance as the Winklevoss twins in the award-winning film THE SOCIAL NETWORK garnered him critical praise and positioned him as one of Hollywood's breakouts of 2010. Hammer was nominated Most Promising Performer by the Chicago Film Critics Association, and awarded Best Supporting Actor by the Toronto Film Critics Association. The film received a SAG nomination for Best Ensemble, as well as a Best Picture Golden Globe. It was also recognized by both Los Angeles and New York Film Critics, the Broadcast Film Critics

Association, National Board of Review and named one of the AFI's Top 10 Films of the Year.

**MARK BOONE JR. (Reverend Walthall)** has had a successful acting career spanning three decades, appearing in a plethora of films across all genres.

Boone is well-known from his starring role as Robert 'Bobby' Munson on the hit FX series, "Sons of Anarchy." He was also seen in the film LIFE OF CRIME with Jennifer Aniston, Tim Robbins and Isla Fisher, based on an Elmore Leonard novel. Boone has appeared in blockbuster hits such as BATMAN BEGINS opposite Christian Bale, Michael Caine, Liam Neeson, and Gary Oldman, directed by Christopher Nolan. Nolan also directed Boone in the Sundance hit indie MEMENTO, where Boone played the motel clerk opposite Guy Pierce. MEMENTO, one of the early films from Summit Entertainment, went on to be nominated for two Oscars® and won four Independent Spirit Awards. He also appeared in ARMAGEDDON, written by J.J. Abrams and directed by Michael Bay; 2 FAST 2 FURIOUS; THE GENERAL'S DAUGHTER starring John Travolta and Madeline Stowe for director Simon West; and DIE HARD II starring Bruce Willis, directed by Renny Harlin and produced by Joel Silver.

His additional film credits include GET CARTER, THE THIN RED LINE, THE GAME, SEVEN with Brad Pitt and Morgan Freeman, OF MICE AND MEN with John Malkovich and Gary Sinise and the indie TREES LOUNGE that he starred opposite his long time writing partner and friend Steve Buscemi. He had one of the leads in the hit horror thriller, 30 DAYS OF NIGHT, for Sam Raimi's Ghost House opposite Josh Harnett, Melissa George and Ben Foster, and also the Sundance hit independent feature FROZEN RIVER opposite Melissa Leo released by Sony Classics that was nominated for two Oscars. Boone had a starring role in the independent film PETE SMALL IS DEAD opposite Peter Dinklage, Tim Roth and Steve Buscemi. In 2012, he appeared in indie films MISSING PIECES, LOOK AT ME, and LOST ANGELES.

In addition to his numerous film credits, Boone has also starred in a myriad of television roles in hit shows such as "Law & Order," "Seinfeld," "Curb Your Enthusiasm" and "Carnivale."

Boone will be seen in Netflix's series "Flaked" starring Will Arnett and "Casual Encounters."

Boone has an avid writing and production career including an Executive Producing credit on the feature SPUN starring the late Brittany Murphy. Boone haunted his musical talents with his cover of "Bang, Bang" which is based on the West Coast, and he can frequently be seen riding one of his two Harley-Davidsons around town.

Boone was last seen starring in the highly touted independent film HELICOPTER MOM with Nia Vardalos.

**COLMAN DOMINGO (Hark)** is an award-winning actor, playwright, and director who is a triple threat in 2016 with TV, film, and theater anticipated projects.

Domingo reprised his role as Victor Strand on season 2 of AMC's hit show, FEAR THE WALKING DEAD, which premiered in April 2016. Details of the mysterious Strand were revealed in this season's most anticipated storyline. DEN OF GEEK wrote, "A lot of Strand's appeal stems from Colman Domingo himself. He's a compelling actor with an incredible screen presence." Season 2 will return on August 21, 2016.

As an Olivier, Tony, Drama Desk, and Drama League Award nominated and OBIE, Audelco and Lucille Lortel Award winner Domingo has solidified himself as a Broadway veteran.

Domingo is currently directing the West Coast production of BARBECUE, written by Obie and Helen Hayes Award winner Robert O'Hara. The play will begin previews at the Geffen Playhouse on September 6 and will run through October 16. Domingo recently staged the Off Broadway Alliance Award-winning production of A BAND OF ANGELS and helmed August Wilson's SEVEN GUITARS for the Actors Theater of Louisville in the fall of 2015. He also directed the critically-acclaimed Off Broadway productions of EXIT CUCKOO and SINGLE BLACK FEMALE.

Domingo's most recent playwriting endeavor, DOT premiered at the Humana Festival in Louisville last year and earlier this year was off Broadway at the Vineyard Theater and directed by Tony Award winner Susan Stroman.

Domingo's theater career took off when he starred in the critically-acclaimed rock musical PASSING STRANGE. The Off-Broadway ensemble cast received an OBIE Award in 2008, and Domingo reprised his roles in the film version of PASSING STRANGE, directed by Spike Lee, in 2009. He made his British and Australian debuts with his self-penned solo play, A BOY AND HIS SOUL. This production originated at New York City's Vineyard Theater and won him GLAAD and Lucille Lortel awards in 2010.

In 2010, Domingo starred as Billy Flynn in CHICAGO, the longest revival on Broadway, and in the award-winning THE SCOTTSBORO BOYS, a role which he originated on and off Broadway. Domingo was nominated for a Tony Award, Olivier Award, and a Fred Astaire Award for his role in THE SCOTTSBORO BOYS. Additional theater credits include the off Broadway revival of BLOOD KNOT and the self-penned WILD WITH HAPPY.

Additional film credits include Ava DuVernay's SELMA and Steven Spielberg's LINCOLN, Lee Daniels' THE BUTLER, Joe Roth's FREEDOMLAND and Clint Eastwood's TRUE CRIME, Spike Lee's MIRACLE AT ST. ANA and RED HOOK SUMMER, and the first ever screen adaptation of a Ralph Ellison story, KING OF THE BINGO GAME, among others. His TV credits include: THE KNICK, LUCIFER, HORACE AND PETE, LAW & ORDER, LAW & ORDER CRIMINAL INTENT and NASH BRIDGES.

Domingo is on the Board of the Directors of the Vineyard Theater in New York City. He is also on faculty at The National Theater Institute (Eugene O'Neill Theater Center) and guest-lectured and mentored in many colleges and universities around the country. Domingo has directed

for Berkeley Rep, Actors Theater of Louisville and the Lincoln Center Director's Lab among others.

As one of the most esteemed actors of her generation, **AUNJANUE ELLIS (Nancy)** appears in two of the fall's most intriguing projects and also stars as Miranda Shaw, the highest-ranking woman at the FBI on the hit drama "Quantico," which returns to ABC on September 27.

This summer, Ellis completed work on Christine Crokos' independent drama PIMP, a look at life for women on the streets of New York amidst the hustles and dangers facing those working in the illegal sex trade. Koke Palmer and Haley Ramm round out the cast.

For television, Ellis most recently starred in BET's epic series "The Book of Negroes," for which she received a Television Critics' Choice Award nomination for Best Actress in a Movie or Limited Series.

Ellis's film credits include Tate Taylor's THE HELP, in which she played Yule Mae Davis, the maid arrested for allegedly stealing a ring. In Taylor's James Brown biopic GET ON UP, Ellis portrayed Vicki Anderson, acknowledged by Brown in his autobiography as probably the best singer he ever heard. Ellis also starred opposite Denzel Washington in THE TAKING OF PELHAM 123 as well as THE CAVEMAN'S VALENTINE. She shared a SAG Award nomination for her role as Mary Ann Fisher in RAY and received a NAACP Image Award nomination for her performance as a medical student in George Tillman Jr.'s MEN OF HONOR, with Cuba Gooding, Jr. and Robert DeNiro.

Ellis also appeared in ROMEO AND JULIET IN HARLEM (which she also executive produced), ED'S NEXT MOVE, THE EXPRESS, FREEDOMLAND, THE HUNGRY GHOSTS, LOVELY & AMAZING, A MAP OF THE WORLD, MONEY MATTERS, NOTORIOUS, THE VOLUNTEER AND UNA VIDA: A FABLE OF MUSIC AND THE MIND. She made her motion picture debut in Jim McKay's Sundance Film Festival hit GIRLS TOWN, opposite Lili Taylor.

For television, Ellis starred in the series "Abducted: The Carlina White Story," and garnered a second NAACP Image Award nomination for her portrayal of Candy Carson alongside Cuba Gooding Jr. and Kimberly Elise in the made for television film "Gifted Hands: The Ben Carson Story." Ellis appeared as a series regular on "The Mentalist," "High Incident," "E-Ring" and "Justice." Her television credits also include arcs on "NCIS: Los Angeles," "True Blood" and "The Practice," and guest starring roles on "The Good Wife," "Sleepy Hollow," and "Blue Bloods." She first appeared on television in an episode of Dick Wolf's police drama series "New York Undercover."

In 1995, Ellis made her professional acting debut as Ariel opposite Patrick Stewart's Prospero in *The Tempest*, directed by George C. Wolfe in a New York Shakespeare Festival/Public Theatre production that began its run at Central Park's Delacorte Theatre and later transferred to The Broadhurst Theatre on Broadway. Her stage credits also include the Broadway production of



*Joe Turner's Come and Gone*, directed by Bartlett Sher, *A Winter's Tale* for the NYSF/Public Theatre, and at MTC, *Drowning Crow* and *Seeking the Genesis*.

Though she was born in San Francisco, Ellis claims the small Mississippi town of McComb as her home. There, Ellis' grandmother raised her on a farm that has been in the family for generations. Brought up in a Baptist church where she performed recitations and skits, it was not until she was a student at Tougaloo College that Ellis would first find herself on stage. It was her discovery of theater that led her to transfer to Brown University, where she received her Bachelor of Arts degree in African American Studies, while also training as an actor under Jim Barnhill and John Emigh. She went on to receive a Master of Fine Arts degree from New York University's Tisch School of the Arts.

Ellis is a member of Delta Sigma Theta, Inc., a service sorority that honored her with the 2010 Rising Star Award.

**DWIGHT HENRY (Isaac Turner)** is an American actor, baker and businessman. He has received four awards for his performance on *BEASTS OF THE SOUTHERN WILD* for Best Supporting Actor: a Los Angeles Film Critics Association Award, a Bombay International Film Festival Award, a CineEphoria Award, and a Utah Film Critics Association Award. In addition to these awards, Henry received 12 nominations. After his performance on *BEASTS OF THE SOUTHERN WILD*, he then filmed *12 YEARS A SLAVE* and *SEXUAL HEALING*. He made his film debut with an instant hit, and he rapidly began to launch his career in acting. He has made appearances on "Tavis Smiley" in (2012) and (2013), "44<sup>th</sup> NAACP Awards" (2013), "CBS Sunday Morning News" (2013), "Super Soul Sunday with Oprah Winfrey" (2013), "The Jeff Probst Show" (2012), and "Made in Hollywood" (2012).

Henry has been a resident of New Orleans, Louisiana since he was one year old. Any given day in New Orleans, you can find him at one of his bakeries cooking up a storm. Henry owns Wink's World Famous Buttermilk Drop Café Franchise, which has locations in New Orleans as well as New York and plans to go world-wide. He is currently working on a cookbook and plans to release it in 2017. He recently has opened another Franchise Mr. Henry's Original Buttermilk Drop Bakery and Café, opening in February 2016. He plans to further his craft in acting and continue in intensive acting training.

He was born to Dr. Victor A. Henry M.D. and Edna I. Henry, both former residents of Nashville, Tennessee. They moved to New Orleans shortly after Dwight's birth. Henry was a normal all-American kid who played many sports and loved being outside. In his teenage years, he was known for his skills in basketball and dancing. He joined the New Generation Baptist Church in his early life and has remained a member. Henry started his cooking career as a young man and has had the opportunity to learn from some of the great Chefs of New Orleans. A lot of the skills he

has today he accredits to his patience and ambition in the kitchen. Henry's love for his community has kept him tightly knit within the local New Orleans Community.

**AJA NAOMI KING (Cherry)** is a gifted actress whose body of work has evolved with impressive performances and versatile roles across film and television.

On television, King stars as ambitious student 'Michaela Pratt' in the hit ABC series, "How to Get Away with Murder." Set in Philadelphia at a prestigious law school, King portrays one of the five ambitious law students who is chosen to work for the brilliant criminal defense professor 'Annalise Keating' played by Viola Davis. The show follows the students and 'Annalise' as they become forever connected to each other after a murder is committed on campus. King received a "Best Supporting Actress in a Drama Series" nomination at the 2015 NAACP Image Awards for her performance in the series, which will return to ABC for its third season on September 22, 2016.

King's feature film credits include Christopher Shinn's *FOUR*, in which she starred alongside a notable cast whose performances garnered them a Los Angeles Film Festival Award for "Best Performance." She made her film debut in Whit Stillman's dramedy *DAMSELS IN DISTRESS* featuring Greta Gerwig, and also appeared in *36 SAINTS* and *THE REWRITE* opposite Hugh Grant and Marisa Tomei.

Other television credits include series regular roles in Amazon's "The Onion News Empire" and the CW series "Emily Owens M.D." Prominent guest appearances include a season-long arc on the ABC drama "Black Box," "Bojack Horseman" for Netflix, as well as "The Blacklist," "Blue Bloods," "Deadbeat," and "Person of Interest."

On stage King has portrayed 'Camae' in Katori Hall's play *The Mountaintop* for L.A. Theatre Works and their live audio theater program. Trip Cullman directed King in *Edgewise* at the Walkerspace Theatre in New York.

King is a graduate of the Yale School of Drama and currently resides in Los Angeles, California.

**ESTHER SCOTT (Bridget)** is most recognized for her role as Grandma in *YOU GOT SERVED*. She launched her film career in 1991 with the acclaimed *BOYZ N THE HOOD*, followed by roles in such films as *DREAMGIRLS*, *THE PURSUIT OF HAPPYNESS*, *GANGSTA SQUAD*, and *FUN WITH DICK AND JANE*. Scott was a series regular as Gladys in "The Geena Davis Show," and she had recurring roles on several television shows, including "Hart of Dixie," "Sister, Sister," and "The Help". She has also been a guest star on "Extant," "ER," "The Mentalist," and "The Steve Harvey Show." She is currently guest starring on the new CBS drama "Pure Genius." Scott resides in Los Angeles.

**ROGER GUENVEUR SMITH (Isaiah)** was a supporting lead in *DOPE*, which had

earned 19 award nominations and 4 wins since its 2015 debut at Sundance and Cannes, and Spike Lee's CHI-RAQ, the 9<sup>th</sup> collaboration between Smith and Lee. This includes DO THE RIGHT THING, MALCOLM X, HE GOT GAME and the legendary, Peabody Award-winning adaptation of Smith's solo performance A HUEY P NEWTON STORY.

Other film work includes Ridley Scott's AMERICAN GANGSTER, Bill Duke's DEEP COVER, ABDUCTION for John Singleton, the cult favorite FINAL DESTINATION, FIGHTING & SON OF NO ONE for Dito Montiel and such award-winning indies as MOOZ-LUM, BETTER MUS' COME and the comedy CORNERSTORE.

Smith was a series regular in Steven Soderbergh's HBO series "K Street" opposite Mary McCormack and John Slattery of "Mad Men."

**GABRIELLE UNION (Esther)** can be seen in the BET series "Being Mary Jane," written and created by Mara Brock Akil. Union plays the lead, 'Mary Jane Paul' a successful talk show host. Union received a 2014 NAACP Image Award for "Outstanding Actress in a Television Movie, Mini-Series or Dramatic Special" for her role in "Being Mary Jane." The series airs on BET and was recently renewed for its fourth season.

She recently wrapped production on ALMOST CHRISTMAS, in which Union stars and serves as executive producer. The film is helmed by writer-director David E. Talbert and Will Packer also produces. Union also recently wrapped production in Baran bo Odar's SLEEPLESS alongside Michelle Monaghan, Dermot Mulroney and Jamie Foxx.

Union also recently voiced Nala in Disney's new animated TV movie "The Lion Guard" alongside Rob Lowe, Sarah Hyland and Atticus Shaffer. The story premiered as a TV movie in the fall before going to series in 2016 on Disney Channel and Disney Junior.

Union recently made her production debut last year by executive producing the Lifetime movie, "With This Ring," a romantic comedy based on the bestseller The Vow by Denene Millner. She is also executive producing the aforementioned ALMOST CHRISTMAS.

Union's additional film credits include Paramount's TOP FIVE, Screen Gems hits THINK LIKE A MAN and THINK LIKE A MAN TOO, Lionsgate's GOOD DEEDS, Film Science's IN OUR NATURE, critically acclaimed CADILLAC RECORDS, THE PERFECT HOLIDAY, TYLER PERRY'S DADDY'S LITTLE GIRLS, Ryan Murphy's RUNNING WITH SCISSORS, the blockbuster hit BAD BOYS II, BREAKIN' ALL THE RULES, DELIVER US FROM EVA, Universal's cult hit BRING IT ON, WELCOME TO COLLINWOOD, ABANDONED, TWO CAN PLAY THAT GAME, LOVE & BASKETBALL, CRADLE TO THE GRAVE, TEN THINGS I HATE ABOUT YOU, THE BROTHERS, NEO NED, THE HONEYMOONERS, MEET DAVE and SHE'S ALL THAT. Union was recently seen in PBS' four hour television documentary series "Half the Sky," based on the best-selling book by Pulitzer Prize winners Nicholas Kristof and Sheryl WuDunn, Half the Sky: Turning Oppression into Opportunity for

Women Worldwide.

On the small screen, Union made her debut in UPN's hit comedy "Moesha," and then went on to guest-star on such hit shows as "ER," "Dave's World" and "The Steve Harvey Show." Shortly thereafter, she had a recurring role on two WB hit shows, "Sister, Sister" and "7th Heaven." Union stirred things up when she guest starred as a love interest to both 'Joey' (Matt LeBlanc) and 'Ross' (David Schwimmer) on "Friends." With this role, Union marked the first African-American love interest on the series. She also joined the cast of Steven Bochco's "City of Angels" for one season. Union was seen on ABC's "Flash Forward," NBC's "Life" and ABC's "Ugly Betty." In addition, she starred in ABC's critically acclaimed series "Night Stalker" opposite Stuart Townsend and was also seen in HBO's award-winning "Something the Lord Made," opposite Alan Rickman, Kyra Sedgwick and Mos Def.

Union's passion for acting is rivaled by her involvement as an Ambassador for the Susan G. Komen Foundation as well as her support for the Young Survivor Coalition (YSC) and the Rape Treatment Center (RTC) at UCLA. In her free time, Union often travels on behalf of Susan G. Komen and the YSC to share her story of losing a friend to Breast Cancer and inspires others as well as visits the RTC to talk to young women. She also helped found a program called "A Step for Success" in 2004 which helps to raise funds for the economically challenged Kelso Elementary School in Los Angeles. The program holds fundraisers to help pay for books, classroom supplies and many other daily needs that teachers have fallen burden to paying for themselves.

Native of Nebraska, Union currently splits her time between Los Angeles and Miami with her family.

**PENELOPE ANN MILLER (Elizabeth Turner)** is a critically acclaimed actress with a diverse resume. She starred in last year's critically acclaimed ABC drama, "American Crime," from writer/director and 2014's Academy Award winner, John Ridley (12 YEARS A SLAVE). The gritty drama follows the lives of the families affected by a tragic crime of a young couple sending shock waves into the community and stirring up racial tensions.

Miller starred in 2012's Academy Award winning Best Picture, THE ARTIST opposite Jean Dujardin. The Weinstein Company's black & white silent film took the awards season by storm winning 5 Academy Awards, 7 BAFTA's and 3 Golden Globe Awards including Best Picture among many others. Miller was also recognized for her work in the ensemble category with nominations at the SAG and Critic's Choice Awards. She was recently honored with Career Achievement Awards at the Ft. Lauderdale International Film Festival and the Sarasota Film Festival where they showcased her respected body of work from the past 25 years.

Miller has shared the screen with some of the most notable and renowned leading men and directors in Hollywood. This distinguished list includes Al Pacino and Sean Penn in director Brian de Palma's CARLITO'S WAY for which she received a Golden Globe nomination; Marlon Brando

and Matthew Broderick in *THE FRESHMAN* directed by Andrew Bergman; Robert De Niro and Robin Williams in Penny Marshall's *AWAKENINGS*; Robert Downey Jr. in Sir Richard Attenborough's *CHAPLIN*; Danny DeVito and Gregory Peck in Norman Jewison's *OTHER PEOPLE'S MONEY*; Matthew Broderick & Christopher Walken in Mike Nichols' *BILOXI BLUES*; and Arnold Schwarzenegger in Ivan Reitman's *KINDERGARTEN COP*.

Other recent credits include the critically acclaimed drama "Men of a Certain Age" opposite Ray Romano for TNT; ABC's "Mistresses," the feature film *FLIPPED* which Rob Reiner wrote and directed for Warner Brothers and the Sony Pictures' box office hit *THE MESSENGERS* opposite Kristen Stewart.

Among her many accolades, Miller received a special jury award for Best Performance at the Hollywood Film Festival Awards for her role in the independent feature *RHAPSODY IN BLOOM*. She was named, Star of Tomorrow by The Motion Picture Bookers Club, Most Promising Actress by The Chicago Film Critics Association, and received a Tony Award nomination for her portrayal of Emily in Broadway's Tony-winning revival of *Our Town*. Miller's television credits include "Rocky Marciano" opposite Jon Favreau and George C. Scott, "The Last Don" opposite Joe Montegna, "The Mary Kay Letourneau Story" for which she won critical acclaim and "Rudy: The Rudy Giuliani Story" opposite James Woods.

Miller left her native Los Angeles when she was 18 and moved to New York, where she studied acting at HB Studios under Herbert Berghoff. Two years later, Miller got her big break on Broadway when she originated the role of 'Daisy Hanningan' in Neil Simon's Tony Award-winning play *Biloxi Blues* opposite Matthew Broderick. Later, she would reprise her role in Universal's film version, directed by Mike Nichols.

Miller currently lives in Los Angeles with her husband and two daughters.

**JACKIE EARLE HALEY'S (Raymond Cobb)** career should be an inspiration for any former child star or aspiring actor. As a teenager, Haley left an indelible impression with his generation when he played Kelly Leak, a motorcycle riding, home-run-hitting hellion in Michael Ritchie's Little League comedy hit *THE BAD NEWS BEARS* and two sequels. Peter Yates then cast him to play Moocher in the Academy Award-winning sleeper *BREAKING AWAY*.

Like so many child stars, Haley's transition to adult actor proved elusive. After disappearing from screens for some 15 years, his spectacular return – as sex-offender Ronnie McGorvey in Todd Field's impeccably directed film, *LITTLE CHILDREN* – earned him numerous accolades, including an Academy Award nomination and the coveted New York Film Critics Circle Award.

And that's when his career took on a whole new life. Martin Scorsese cast him in his mind-bending thriller *SHUTTER ISLAND*, playing opposite Leonardo DiCaprio in the pivotal role of

insane asylum patient George Noyce. In Will Ferrell's comedy SEMI-PRO, Haley played Dukes, the long-haired basketball fanatic and big-time stoner. And surprisingly, he also had the fortune to do a vaudevillian/Chaplinesque performance in the silent film LOUIS, directed by Dan Pritzker and with cinematographer Vilmos Zsigmond capturing the period beautifully.

When Zack Snyder's WATCHMEN introduced Haley to the critical and discerning world of Comic-Con, he won them over playing a character that fanboys held very near and dear to their hearts: the iconic Rorschach. He also did two seasons on Fox's comic-based series "Human Target," where Haley's character, Guerrero, was a fan favorite. And taking on yet another genre, Haley played the infamously terrifying Freddy Krueger in Sam Bayer's 2010 reimagining of the horror classic A NIGHTMARE ON ELM STREET.

To add to the list of legendary directors that he has worked with, Tim Burton chose Haley to play Willie Loomis, the drunken servant to Johnny Depp's legendary Barnabas Collins, in DARK SHADOWS, which was based on the popular late '60's soap opera of the same name. He co-starred in the feature film *Lincoln* opposite Daniel Day Lewis, the sci fi drama ROBOCOP, and LONDON HAS FALLEN with Aaron Eckhart and Morgan Freeman.

Most recently he completed the first season of Seth Rogen and Evan Goldberg's "Preacher," followed by a pilot for Amazon called "The Tick," and worked opposite Matthew McConaughe and Idris Elba in "Steven King's Dark Tower."

Haley wouldn't be in this plum position if not for Steve Zaillian and Sean Penn. They're the ones who remembered him from his younger days and brought him back in 2006 to play Sugar Boy in the film based on Robert Penn Warren's novel ALL THE KING'S MEN.

In addition, Haley recently directed his first feature film, CRIMINAL ACTIVITIES, a crime thriller that stars John Travolta, Dan Stevens and Michael Pitt. The film was released by Image Entertainment and opened in theaters November 2015.

## FILMMAKERS

**NATE PARKER (Nat Turner/Directed By/Screenplay By/Produced By)** – See talent bio

**JEAN McGIANNI CELESTIN (Story By)** is a writer whose work focuses on the intersection of culture, race and identity. *THE BIRTH OF A NATION* is his feature writing debut. Deeply passionate about social justice and empowerment, he's been a guest-speaker at the Fortune Society, Rikers Island Correctional Facility and others. Media appearances include BBC Radio, Essence Live and others. Since the earthquake in Haiti in 2010, Celestin has been involved in sustainable community projects on the island. A former college wrestler, he's served as a youth coach for Beat the Streets USA Wrestling. Celestin is a member of Alpha Phi Alpha Fraternity, Inc.

**KEVIN TUREN (Producer)** is currently the President of Phantom Four, founded by David S. Goyer (*THE DARK KNIGHT* Trilogy, *BLADE* franchise, *MAN OF STEEL*). Turen began his career at Capital Entertainment, which quickly grew into First Look Studios. Turen was influential in building the company up from four employees to over 150. Starting as creative executive, he was promoted to Senior Vice President of Acquisitions and eventually to President of Production. During his time at the studio, Turen was responsible for acquiring and distributing over a 100 films, including *THE PROPOSITION*, *THE DEAD GIRL*, *A GUIDE TO RECOGNIZING YOUR SAINTS*, *AQUA TEEN HUNGER FORCE*, and *PARIS J'TAIME*. He then became President of Production at Infinity Media. Following Infinity, he became a principal at Treehouse Pictures. Under the Treehouse banner, Turen produced *ARBITRAGE*, *ALL IS LOST*, *THAT AWKWARD MOMENT*, and *99 HOMES*. *ARBITRAGE* was written and directed by Nicholas Jarecki and starred Richard Gere and Susan Sarandon. The film was released by Lionsgate/Roadshow Attractions and selected by the National Board of Review as one of the Top Ten Films of the year. Richard Gere was nominated for a Golden Globe for his performance. *ALL IS LOST* was written and directed by J.C. Chandor and stars Robert Redford. The film was an official selection at the Cannes Film Festival and released domestically by Lionsgate. Redford was nominated for a Golden Globe and an Independent Spirit Award for his performance. *THAT AWKWARD MOMENT* starred Zac Efron, Miles Teller and Michael B. Jordan and was released domestically by Focus Features. *99 HOMES* was written and directed by Ramin Bahrani and starred Andrew Garfield, Michael Shannon, and Laura Dern. *99 HOMES* played in competition at the Venice as well as Telluride, Toronto, and Sundance and was released by Broad Green Pictures. Michael Shannon was nominated for a Golden Globe, Screen Actors Guild Award, and Independent Spirit Award for his performance. In 2013, Turen was featured in *Variety's* "10 Producers To Watch."

**JASON MICHAEL BERMAN (Produced By)** is Vice President of Mandalay Pictures, where he is responsible for developing Mandalay's slate of films, in addition to packaging projects. His film productions have debuted at premiere festivals around the globe, including Sundance, Cannes, Toronto, SXSW, Tribeca, Berlinale, and Edinburgh. Berman was named by Variety in 2011 as one of the Top Ten Producers to Watch, and by Deadline Hollywood in 2012 as one of the Top Ten Producers to Watch at Sundance.

Additionally, Berman was one of the co-developers of the Sundance Institute Catalyst Initiative, which connects culturally-engaged investors with the world of independent film and the Sundance community, and continues to consult with the program.

He is currently in production on Ryan Koo's AMATEUR starring Josh Charles and Michael Rainey Jr. and is in post-production on Gerard McMurray's BURNING SANDS starring Trevor Jackson, Alfre Woodard, and Steve Harris. He recently completed production on Mark Elijah Rosenberg's APPROACHING THE UNKNOWN starring Mark Strong.

Past producing credits include MEDITERANNEA, THE BENEFACTOR, LITTLE ACCIDENTS, LUV, THE DRY LAND, JESS + MOSS, SEVEN DAYS IN UTOPIA, BROOKLYN BROTHERS BEAT THE BEST, STRUCK BY LIGHTNING, KILIMANJARO and X/Y.

Prior to producing, Berman started his career at the William Morris Agency in Beverly Hills, California. His understanding of the entertainment business was further honed under the Chief Operating Officer at MGM Studios, and then writer/director Gary Ross.

Berman is a 2006 graduate of the University of Southern California, School of Cinematic Arts, where he is now an adjunct professor teaching a course on Entrepreneurship in Entertainment. Berman is a member of the Producers Guild of America. He lives in Los Angeles, California, and is originally from Baltimore, Maryland.

**AARON L. GILBERT (Produced By)** is a producer and financier of live-action and animated motion pictures and television, who has spent more than 20 years focused on the production, business affairs, financing and global licensing of content. He is the founder and CEO of Bron Media Corp, whose subsidiaries include Bron Studios, Bron Animation, The Realm, and Bron Creative.

Gilbert has produced or executive produced more than 60 productions, including the upcoming feature release of FENCES, directed and starring Denzel Washington and Viola Davis; the Hank Williams biopic I SAW THE LIGHT, starring Tom Hiddleston and Elizabeth Olsen; the comedy SPECIAL CORRESPONDENTS, starring Ricky Gervais, Erica Bana, Vera Farmiga, Kelly Macdonald, and America Ferrera; THE DUEL, starring Liam Hemsworth, Woody Harrelson, and Alice Braga; and INTO THE FOREST, starring Ellen Page and Evan Rachel Wood.



Current films in production or post-production include; TULLY, directed by Jason Reitman, starring Charlize Theron, Mackenzie Davis, and Mark Duplass; BEATRIZ AT DINNER, directed by Miguel Arteta, starring Salma Hayek, Jonathan Lithgow, Jay Duplass, Chloë Sevigny, and Connie Britton; DRUNK PARENTS, starring Alec Baldwin, Salma Hayek, Jim Gaffigan, and Joe Manganiello; UNA, starring Rooney Mara and Ben Mendelsohn; PHIL, starring Greg Kinnear, Emily Mortimer, Jay Duplass, Luke Wilson, and Taylor Schilling; HENCHMEN, the original animated motion picture featuring the voices of James Marsden, Thomas Middleditch, Rosario Dawson, Rob Riggle, Jane Krakowski, Alfred Molina, and Nathan Fillion; and THE PHENOM, starring Ethan Hawke, Paul Giamatti, and Paul Adelstein.

Past projects include three MIGHTY MIGHTY MONSTERS animated specials, and motion pictures TUMBLEDOWN, MEADOWLAND, WELCOME TO ME, SON OF A GUN, A SINGLE SHOT, THE ENGLISH TEACHER, LULLABY, ELSA & FRED, GINGER & ROSA, KILL ME THREE TIMES, MISS JULIE, RUDDERLESS, DAYDREAM NATION, and many others.

Bron was co-founded by Aaron L. Gilbert and Brenda Gilbert in 2010 and is headquartered in its main facility in Burnaby, British Columbia, with a second production studio also in Burnaby, satellite offices in Los Angeles and New York, and another facility in Duncan, BC. Bron has assembled an experienced executive and senior leadership group throughout its creative, technical, production, legal, and finance departments. Bron is focused on creating original stories with amazing characters, told with powerful visual language that will resonate with the audience while being production efficient.

**PRESTON L. HOLMES (Producer By)** is an industry veteran with 30 years of experience as a producer, production manager and assistant director on feature films, television movies and documentaries. His production experience runs the gamut from studio features to lower budgeted independent productions shot on locations ranging from Harlem and South Central to Egypt and Saudi Arabia.

After attending Princeton University, Holmes left school to enroll in the prestigious Director's Guild East's Assistant Director Training Program and then admission to the Guild as an Assistant Director.

Moving from commercial production to features in New York, first as an assistant director and then as production manager, Holmes eventually joined Spike Lee's production team and helped turn out such films as DO THE RIGHT THING, MO BETTER BLUES and JUNGLE FEVER and MALCOM X. He then went on to Produce or Co-Produce films including JUICE with Ernest Dickerson and NEW JACK CITY, POSSE and PANTHER with Mario Van Peebles.

In 1994 Holmes relocated to Los Angeles to become President of Def Pictures for Russell Simmons and Stan Lathan. While at Def, he developed and served as Executive Producer for the

films GRIDLOCK'D and DEF JAM'S HOW TO BE A PLAYER.

He also produced the award winning television movie "Boycott," directed by Clark Johnson for HBO Films, the Academy Award nominated documentary TUPAC RESSURECTION for MTV Films and Amaru Entertainment, "Sucker Free City," a movie for Showtime and SHE HATE ME, a feature film for Sony Classics, which were both directed by Spike Lee. Holmes was Associate Producer of HUSTLE AND FLOW, an independent feature produced by John Singleton and Stephanie Allain.

He also served as Executive Producer on the Focus Features film SOMETHING NEW, and independent film ILLEGAL TENDER – written and directed by Franc Reyes and produced by John Singleton; and as Producer of the film WAIST DEEP, also for Focus Features.

Holmes was also Executive Producer/Line Producer on the Lionsgate film, PEEPLES, and Line Producer on the ESPN, 30 for 30 documentary, "One Night In Vegas" about the friendship of Tupac and Mike Tyson, written and directed by Reggie Rock-Bythewood.

His most recent credits include: Executive Producer – THE BEST MAN HOLIDAY written and directed by Malcom Lee; Producer – "With This Ring" written and directed by Nzingha Stewart; Executive Producer – A MEYERS FAMILY CHRISTMAS written and directed by David Talbert.

**ELLIOT DAVIS (Director of Photography)** brings a unique vision to film by incorporating his background as an architect. His vision is one of incorporating the architectural principles of structure, light and space, resulting in a vision unique to each project he collaborates on. Most recently, Davis completed working on THE MOST WONDERFUL TIME, starring Diane Keaton, John Goodman, Olivia Wilde, Amanda Seyfried and Alan Arkin, directed by Jessie Nelson whom he collaborated with on I AM SAM, starring Sean Penn and Michele Pfeiffer. Prior to that he worked with Catherine Hardwicke on MISS YOU ALREADY starring Drew Barrymore and Toni Collette and THE RUNNER starring Nicolas Cage. Other recent credits include working with Keanu Reeves on his directorial debut, MAN OF TAI CHI, an NBC pilot with Phillip Noyce, and THE IRON LADY, directed by Phyllida Lloyd and starring Meryl Streep, who received an Academy Award for Best Actress. He received the Best Cinematography Award at SXSW Film Festival for his work on HIDEAWAY , directed by Chris Eyre. Other films that he photographed for Catherine Hardwicke were TWILIGHT, the highest grossing film directed by a woman; THIRTEEN, the independent film that set an often imitated edgy look; LORDS OF DOG TOWN, and THE NATIVITY STORY. Previous to those projects, he worked with Rees Witherspoon on LEGALLY BLONDE: RED, WHITE AND BLONDE and WHITE OLEANDER, starring Michelle Pfeiffer and directed by Peter Kominsky. He has photographed four films for acclaimed director Steven Soderbergh, OUT OF SIGHT, with George Clooney, Jennifer Lopez and Don Cheadle, GRAY'S ANATOMY, THE UNDERNEATH, and KING OF THE HILL. He received an

IFP Spirit Award nomination for his work on THE UNDERNEATH.

Davis shot the Alan Rudolph films, BREAKFAST OF CHAMPIONS, starring, Bruce Willis and Albert Finney , EQUINOX (another IFP Spirit Award nomination) with Matthew Modine, MORTAL THOUGHTS, with Demi Moore, Bruce Willis and Glenn Headley, and LOVE AT LARGE. His feature credits also include 40 DAYS AND 40 NIGHTS, HAPPY CAMPERS, John Sclessinger's last film THE NEXT BIG THING, LIGHT IT UP, FORCES OF NATURE, with Ben Affleck and Sandra Bullock, LAWN DOGS, Spike Lee's GET ON THE BUS, LARGER THAN LIFE, THINGS TO DO IN DENVER WHEN YOU'RE DEAD, Charles's Burnett's THE GLASS SHIELD, BRIGHT ANGEL and HARVEST: 3000 YEARS, which won the Critics Prize at the Cannes Film Festival and a Silver Bear at the Berlin Film Festival. For television, Davis shot the pilot for AMC's newest stylish series "Hell On Wheels," Charles Burnett's "Night John," the miniseries "Cruel Doubt," and six episodes of "Oasis In Space," a PBS Jacques Cousteau series.

**GEOFFREY KIRKLAND (Production Designer)** is an English production designer who has been nominated for an Academy Award for the film THE RIGHT STUFF. He is also a two-time BAFTA winner for his work on BUGSY MALONE and CHILDREN OF MEN, in addition to a nomination for his work on ANGELA'S ASHES. Kirkland received a Primetime Emmy for his work in "Hemingway & Gellhorn." Kirkland's other credits include SPACE JAM, MIDNIGHT EXPRESS, FAME, SHOOT THE MOON, WAR GAMES, BIRDY, CAPTAIN EO, MISSISSIPPI BURNING, COME SEE THE PARADISE, DESPERATE MEASURES, THE LIFE OF DAVID GALE, AFTER THE SUNSET, and GET LOW.

**STEVEN ROSENBLUM A.C.E. (Edited By)** is a three-time Academy Award® nominee for Best Film Editing. He nabbed his first nomination on Ed Zwick's Civil War drama GLORY, for which he also won the A.C.E. Eddie Award. Rosenblum received his second nomination for Mel Gibson's Oscar® winning Best Picture BRAVEHEART, and garnered his third Academy Award® nomination for the highly-acclaimed BLOOD DIAMOND, toplined by Leonardo DiCaprio. Rosenblum has also edited PAWN SACRIFICE, LOVE AND OTHER DRUGS, DEFIANCE, LEGENDS OF THE FALL, COURAGE UNDER FIRE, and THE LAST SAMURAI for Zwick – a long and fruitful relationship dating back to the successful television series "thirtysomething," for which Rosenblum won an Emmy® and his first A.C.E. Eddie Award. Rosenblum's feature credits also include George Tillman Jr.'s NOTORIOUS, Bryan Singer's X-MEN, Shekhar Kapur's THE FOUR FEATHERS, Michael Bay's PEARL HARBOR, Tom Dey's FAILURE TO LAUNCH, Lee Tamahori's XXX: STATE OF THE UNION and Marshall Herskowitz's JACK THE BEAR. Rosenblum's first foray into 3-D filmmaking was on the 2008 box office hit JOURNEY TO THE CENTER OF THE EARTH 3-D, directed by Eric Brevig. He also edited Adrian Grunberg's directorial debut GET THE GRINGO starring Mel Gibson.

**FRANCINE JAMISON-TANCHUCK (Costume Designer)** was born in St. Louis, Missouri, and grew up in Birmingham, Alabama. At the age of 11, she moved to West Covina, CA. She attended college at Mount San Antonio, majoring in Fashion Merchandising and Design, was scheduled to continue in her studies at UCLA, but was offered an apprenticeship on a film set, which solidified her career. She did eventually study at UCLA for a couple of years.

She was promoted to Costume Supervisor at the age of 24, and started designing her own shows on the side. She also managed to work as a Costume Designer on non-union, modest budget films until she was catapulted into the Costume Designers Guild with a little film called, *GLORY!* Her credits also include: *BARELY LETHAL*, *COLLEGE ROAD TRIP*, *THIS CHRISTMAS*, *FAT ALBERT*, *BIG MOMMA'S HOUSE*, *COURAGE UNDER FIRE*, *SISTER ACT 2: BACK IN THE HABIT*, *THE NEGOTIATOR WITH F. GARY GRAY*, *UNDER SUSPICION*, and *VIRTUOSITY*. She is currently working on the untitled Kathryn Bigelow film in Boston and most recently finished the Tupac Shakur biopic, *ALL EYEZ ON ME*.

**HENRY JACKMAN (Music By)** has found the ideal home at the movies for fusing his classical training and his experience as a successful record producer and electronic music creator. His musical versatility has ratcheted up the tension in Paul Greengrass' *CAPTAIN PHILLIPS* earning him a BAFTA nomination, superpowered such comic book hits as *X-MEN: FIRST CLASS* and *CAPTAIN AMERICA: WINTER SOLDIER*, kicked ass in *KINGSMAN: THE SECRET SERVICE* and *KICK-ASS*, and breathed life into legendary animated characters like *WINNIE THE POOH* and *PUSS IN BOOTS* and new classics like *WRECK-IT RALPH* and Oscar-winner *BIG HERO 6*. His recent features include *PIXELS* for Christopher Columbus and *CAPTAIN AMERICA: CIVIL WAR*.

Jackman's other diverse credits include the animated features *MONSTERS VS. ALIENS* and *TURBO*, period drama *HENRI 4*, family adventure *GULLIVER'S TRAVELS* starring Jack Black, crime thriller *MAN ON A LEDGE*, horror fantasy *ABRAHAM LINCOLN: VAMPIRE HUNTER*, and the Seth Rogen / James Franco comedies *THIS IS THE END* and the firestorm sensation *THE INTERVIEW*.

Jackman grew up in the southeast of England, where he began composing his first symphony at the age of six. He studied classical music at Oxford and sang in the St. Paul's Cathedral Choir—but simultaneously got involved in the underground rave scene and began producing popular electronica music and dance remixes, eventually working with artists such as Seal and The Art of Noise. In 2006 he caught the attention of film composers Hans Zimmer and John Powell, and began writing additional music for Zimmer and Powell on *KUNG FU PANDA* and then for Zimmer on *THE DARK KNIGHT*, *THE DA VINCI CODE*, and *THE PIRATES OF THE CARIBBEAN* films, which rapidly led to scoring blockbuster films on his own.



Unit Production Manager MARK MORAN

First Assistant Director TOMAS DECKAJ

Second Assistant Director MARK C. STEVENS

Made in Association with TSG ENTERTAINMENT

CAST

Nat Turner	NATE PARKER
Samuel Turner	ARMIE HAMMER
Elizabeth Turner	PENELOPE ANN MILLER
Raymond Cobb	JACKIE EARLE HALEY
Reverend Zalthall	MARK BOONE, JR.
Hark	COLMAN DOMINGO
Nancy	AUNJANUE ELLIS
Isaac Turner	DWIGHT HENRY
Cherry	AJA NAOMI KING
Bridget	ESTHER SCOTT
Isaiah	ROGER GUENVEUR SMITH
Esther	GABRIELLE UNION
Young Nat Turner	TONY ESPINOSA
Earl Fowler	JAYSON WARNER SMITH
Joseph Randall	JASON STUART
Will	CHIKÉ OKONKWO
Catherine Turner	KATIE GARFIELD
Jasper	KAINORRIS
Nelson	CHRIS GREENE
Simon	KELVIN HARRISON, JR.
General Childs	STEVE COULTER
Janice	JERYL PRESCOTT
Guiles Reese	JUSTIN RANDELL BROOKE
Hank Fowler	DOMINIC BOGART
Jethro	JUSTIN M. SMITH
Abner	ALLEN SCOTT
Young John Clarke	AIDEN FLOWERS
John Clarke	DANE DAVENPORT
Jesse	RYAN MULKAY
Benjamin Turner	DANNY VINSON
E.T. Brantley	TOM PROCTOR
Sheriff	DAN COX
Lieutenant Akers	BRAD SCHMIDT

White Man	MARK MCCULLOUGH
Ezekiel	CHIEF OLAITAN
Rebel Boy #1	COLETRANE WILLIAMS
Rebel Boy #2	ELIJAH C. WALKER
Young Hark	ALKOYA BRUNSON
Slave Driver	HANK STONE
Man	CULLEN MOSS
Woman	GABRIELA NOVOGRATZ
Young Samuel Turner	GRIFFIN FREEMAN
Rebel Slave #1	COURTNEY JULIEN
Rebel Slave #2	TIM MCADAMS
Rebel Slave #3	TODD TERRY
Rebel Slave #4	DAVID ANDREW NASH
Armed White #1	JAYE TYROFF
Armed White #2	DAVID LORD
Armed White #3	SCOTT LOESER
Armed White #4	GREG SPROLES
White Townsman	ANDY MARTIN
Rebel Man	KEMUEL CROSSTY
Stunt Coordinator	GUSS WILLIAMS
Stunt Rigger	ANDY RUSK
Stunt Patty Roller	KWINCY KILE
Nat Double	PRECIOUS JENKINS
Cobb Double	DAVID BRIAN MARTIN
Earl Double	DUKE JACKSON
Nelson Double	DONNY CARRINGTON
Cherry Double	DAMITA HOWARD
Nancy Double	SHELLITA BOXIE



This project was completed with assistance from the Georgia Film, Music & Digital Entertainment Office, a division of the Georgia Department of Economic Development.



This film was supported by a grant from the Sundance Institute Feature Film Program Fund.

Associate Producer            DAN MCCLURE  
Additional Editor            JOE HUTSHING, ACE  
Supervising Finishing Artist STEVEN J. SCOTT

PRODUCTION

2nd 2nd Assistant Director    SCOTT BOWERS  
  
Production Supervisor    CAROLINE CONNOR  
Production Coordinator    MOLLY MORAN  
APOC/Travel Coordinator    KIRSTEN ANJEL  
GUNNARSHAUG  
Assistant Production Office Coordinator    JOSHUA BRIAN



PIERCE

Production Secretary HARRISON GUNNARSHAUG

Production, Finance and Distribution Counsel

GRAY KRAUSS STRATFORD  
DES ROCHERS LLP  
JONATHAN GRAY, ESQ.  
CHRISTIAN A. SIMONDS, ESQ.  
JARED BLOCH, ESQ.  
EVAN KRAUSS, ESQ.

Office Production Assistants DUSTIN HITZING

LAURA MINTO

GEORGE WATSON

Set Production Assistants

COURTNEE RIZZO

MATTHEW MERKSAMER

CHRISTOPHER BROWN

HAYLEY LUHRS

JILL SOMERS

Costume Production Assistant

ERIC WHITAKER

Locations Production Assistants

AMIRA WILLIAMS

ANDREW LAINHART

CHELSEA BREMER

Script Supervisor RENETTA AMADOR

Production Accountant CYNTHIA MARGULIS

First Assistant Accountant PAMELA GARRETT

Payroll Accountant CARISSA O'HARA

Accounting Clerk FRAN COX

JEANINE HUBBARD

'A' Camera Operator ELLIOT DAVIS

'A' Camera First Assistant Camera JOHN WOODWARD

'A' Camera Second Assistant Camera JULE FONTANA

'B' Camera Operator/Steadicam Operator GEORGE BILLINGER

'B' Camera First Assistant Camera CHRIS STRAUSER

'B' Camera Second Assistant Camera SETH PESCHANSKY

Digital Imaging Technician NICK PASQUARIELLO

Digital Imaging Technician/Dailies Colorist STEVEN SHERRICK

Still Photographer JAHICHIKWENDIU

Production Sound Mixer WHITNEY INCE

Boom Operator SCOTT JOHNSON

Sound Utility CHRIS "DANGER" MENDRALA  
Video Playback JASON OSTERDAY

Art Director JACK BALLANCE  
Art Department Coordinator SONYA DUVALL  
Set Decorator JIM FERRELL  
Buyer SARAH MYERS  
On Set Dresser VINCENT IMMORDINO  
Set Dressers TONY CAM  
BRANDON BALLARD  
SHEA LARSON  
JOHN RYDER  
MICHAEL PORTER

Lead Scenic ANNE HYVARINEN  
Scenic Foreman FAITH FARRELL

Scenics MATTHEW ANDREWS  
KRISTINE KENNEDY  
MELISSA BITTING  
STEVE MCKEAN  
JIM SULLIVAN  
LILLIAN HEYWARD  
PAUL HARRIS  
CHARLES HUNTER  
MONA GOOD  
DEBRA MILLS

Key Greensman PHILLIP BANNER  
Assistant Greensman JARROD BANNER

Construction Coordinator JASON MORGAN  
Construction Foreman MARK BURETTE AUSTIN  
GRIF NEWBERRY  
PAUL STANZI  
Construction JOHN TOOLE  
JOSEPH NEWBERRY  
Standby Painter ADAM CHASE

Property Master/Armourer MARK HUGHES  
Assistant Property Master JEREMIAH HORNBAKER  
PETER J. MARZIALE  
Prop Assistant LINDA HUGHES

Leadman	SHANN WHYNOT YOUNG
Prop Makers	MARK A. AUSTIN JEREMY BISHOP IAN BOLSTER JENNIFER GLEDHILL MARK HARBACHECK SETH LEMONS TIM MACMILLAN JOHN TOOLE
Key Grip	RICHARD MALL
Best Boy Grip	ROBERT POWELL
'A' Dolly Grip	CHRIS KOCH
'B' Dolly Grip	BOB WILLIAMS
Grips	ERIC TOWNSEND JASON YOUNG RODNEY HOFFMAN BRETT HALL
Crane Techs	ERNEST RYDBERG OMAR TORRES
Chief Lighting Technician	DAN RIFFEL
Assistant Chief Lighting Technician	DAN LEWIS
Company Electrics	JEFF STERNER BRIAN SWEDE POWELL JACK MCCOLLUM JOEMASON
Base Camp Technician	MATT WILLIAMS
Costume Supervisor	JESSICA FASMAN
Key Costumer	EARL TANCHUCK
Set Costumer	WENDY MOYNIHAN JUDITH MORE
Makeup Department Head	DOUGLAS NOE
Key Makeup Artist	DIONNE WYNN
Makeup Effects Designer	TINSLEY STUDIO
Makeup Effects Supervisor	ROBIN HATCHER
Makeup Effects Artist	ROLF KEPPLER
Hair Department Head	ANDREA BROTHERTON
Key Hair Stylist	TALYA MELVEY
Special Effects Supervisor	HEATH HOOD

Special Effects Coordinator TREY GORDON  
RAYMOND TALLEY  
THOMPSON CONRADE

Location Manager LAURA BRYANT  
Key Assistant Location Manager LEE FUTCH

Los Angeles Casting BETTY MAE CASTING  
LAVONNA CUPID

Georgia Casting by LISA MAE FINCANNON  
CRAIG FINCANNON

Georgia Casting Associate DANA SALERNO  
Extras Casting MARINELLA HUME CASTING  
ANDREA HUME  
ANDREA CRAVEN  
GREG LOCKETT

Catering by STARLAND CATERING  
Chef MICHAEL PRITCHARD  
Sous Chef ERIC FORTH

Craft Service ELIZABETH GUIBERTEAU  
Craft Service Assistant ANNA HOLLEY

Set Medics FLOYD JUSTICE  
THOMAS ROBERTS  
JEFFREY CLIFTON  
WARREN SCRIBNER  
KEVIN STEVENS

Assistants to Mr. Parker KATIA WASHINGTON  
SAMANTHA AVERY  
Assistant to Mr. Turen HARRISON KREISS  
Coordinator to Mr. Berman PATRICK RAYMOND  
Assistant to Mr. Gilbert CHRISSIE VIDES

Transportation Coordinator TERRY COLLIS  
Transportation Co-Captain BOBBIE COLLIS  
Transportation Drivers BRIAN GREGORY  
ERIC CASON  
DONNA KOPACZ  
JAKE SMITH  
STACY ROBINSON

THOMAS ASHLEY  
ELLIOTT CRUZ  
PHIL WASHINGTON  
ANDRE FARRAR  
STEVE EDWARDS  
CARLOS JASSO  
RANDY ROWE  
COREY PRICE

Studio Teacher MARY ANN LYNAH

Animals Provided by LOVEABLE LLAMAS  
Head Animal Wrangler DOUG SLOAN  
Gang Boss BILLY "BUTCH" FRANK  
Livestock/Dove/Dog Coordinator RENEE DEROSSETT  
Livestock/Dove/Dog Coordinator NICOLE KANOY  
Animal Wranglers KWINCY KILE  
MIKE WILKERSON

On Set Acting Coach CARY ANDERSON  
Dialect Coach JOEL GOLDES  
Riding Coach ALI KREBS

2nd Unit Director TOMAS DECKAJ

Aerial Unit DP's IAN RIED  
PATRICK MASON

Aerial Unit Camera Pilots BRANDON HABUDA

MARK

NGUYEN

Storyboard Concept Artist ANDREW COX  
Behind the Scenes Videographer BRADEN BARTY  
Additional Behind the Scenes Videographer LEE SNIDERMAN  
On Set Videographer DWIGHT WILSON

#### POST PRODUCTION

Post Production Supervisors DAN VOLTZ  
DAVID McKIMMIE

Assistant Editors CINDY THORNTON

PABLO PRIETTO  
SHERWOOD JONES DAVID  
BILOW  
SAM RESTIVO

Post Production Accountants LUPE DANYLUK  
KAREN TONY

Assistant to the Post Production Supervisor BRUCE BOHR

Digital Intermediate by  
TECHNICOLOR

Finishing Producer BRANDIE KONOPASEK

Finishing Assistants JUAN FLORES  
KEVIN RAZO  
Senior Finishing Editor BOB SCHNEIDER  
Finishing Editor CARRIE OLIVER

Digital Intermediate provided by

HEADQUARTERS, LLC

Digital Intermediate Colorist RICHARD GARIBALDI  
Digital Intermediate Editors SCOTT BRADBURY  
TOBIAS ROGERS  
Digital Intermediate Assistant Editor JUSTIN SALE  
Digital Intermediate Producer BOB BRIAN

Visual Effects provided by

BAKED FX

Visual Effects Supervisor GEORGE A. LOUCAS  
Visual Effects Producer JOSHUA SPIVACK  
CG Supervisor EVAN GHIGLIOTTY  
Compositors AARON ROVNER  
DIDIER LEVY  
GREG PILON  
JIM HILLIN

Visual Effects by  
LOLA VFX

Visual Effects by

TECHNICOLOR VFX

Post Production Sound Services provided by

SKYWALKER SOUND

A Lucasfilm Ltd.  
Company Marin  
County, California

Supervising Sound Editor/Sound Designer   MAC SMITH  
Supervising Sound Designer/Re-Recording Mixer   BRANDON PROCTOR  
Re-Recording Mixer   ZACH MARTIN  
Sound Effects Editor   DUG WINNINGHAM  
Dialogue Editor   ERIK FOREMAN  
ADR Editor   BRIAN CHUMNEY  
Assistant Re-Recording Mixer   DUSTIN CAPULONG  
Engineering Services   DUSTY JERMIER  
Digital Editorial Support   DANNY CACCAVO  
Audio/Video Transfer   RONALD G. ROUMAS

Post-Production Sound Accountant   CATHY SHIRK  
Client Services   EVA PORTER  
Scheduling   CARRIE PERRY

SKYWALKER SOUND EXECUTIVE STAFF

General Manager   JOSH LOWDEN  
Head of Production   JON NULL  
Head of Engineering   STEVE MORRIS

Foley Studio   H5 FILM SOUND Ltd.  
Foley Artist   HEIKKI KOSSI  
Foley Mixer   PIETU KORHONEN  
Foley Editors   PIETU KORHONEN  
                  ANNE TOLKKINEN  
Foley Assistant   KARI VÄHÄKUOPUS

Post Production Facilities provided by

TWENTIETH CENTURY FOX STUDIOS

Additional Sound Mixing   PAUL MASSEY  
Supervising Sound Editor/Re-Recording Mixer   CRAIG HENIGHAN  
First Assistant Sound Editors   CRAIG WEINTRAUB  
                                  SKIP LONGFELLOW  
Recordist   TIM GOMILLION  
Re-Recording Engineer   BILL STEIN  
ADR Mixers   CHARLEEN RICHARDS-STEEVES

DAVID BETANCOURT  
ADR Recordists DAVID LUCARELLI  
CHRISTINE SIROIS

Voice Casting BARBARA HARRIS

ADR Recorded at

APEX POST PRODUCTION

New Orleans, LA

ADR Mixer JON VOGL

ADR Recordist TYLER HEATH

ADR Recorded at

3RD STREET ADR

Santa Monica, CA

ADR Mixer KYLE D. KRAJEWSKI

ADR Assistant IRAIDA HENDERSON

ADR Recorded at

TRAILBLAZER STUDIOS

Raleigh, NC

ADR Engineer AARON KEANE

Music Editors MICHAEL BAUER

DANIEL PINDER

JACK DOLMAN



Score Produced by HENRY JACKMAN  
Additional Music by ANTHONY WILLIS  
Score Recorded and Mixed by CHRIS FOGEL  
Music Production Services MATTHEW K. JUSTMANN

Music Contractor PETER ROTTER  
Score Technical Engineers VICTOR OLEGOVICH CHAGA  
MAVERICK DUGGER

Score Conducted by STEPHEN COLEMAN  
Digital Score Recordist KEVIN  
GLOBERMAN Orchestrations by STEPHEN  
COLEMAN

Cello Soloist STEVE ERDODY  
Music Preparation by BOOKER WHITE  
Score Mix Assistant JOHN CHAPMAN

Score Recorded at THE FOX NEWMAN SCORING STAGE,  
20TH CENTURY FOX STUDIOS

Score Mixed at ELBO STUDIOS  
Scoring Stage Recordist TIM LAUBER  
Scoring Stage Managers TOM STEEL  
DAMON TEDESCO  
Scoring Stage Engineer DENIS ST. AMAND

Title Design JAY JOHNSON

#### BRON STUDIOS CORPORATE

Partner BRENDA GILBERT  
Partner JOHN RAYMONDS  
VP Finance STEVEN THIBAUT  
VP Legal & Business Affairs LORI MASSINI  
VP Development GARRICK DION  
Business Affairs Associate CHRIS HIGGINS  
Controller KAREN TONY  
Business Affairs Coordinator ALEX GLUA  
Accounting Clerk MELANIE ROUTHIER  
Head of Production MATTHIAS MELLINGHAUS  
Head of Design JAI FIELD  
Post & Technical Operations Manager LARRY BODNAR

Camera Package Provided by CINEVERSE ATLANTA  
Camera Expendables Provided by BARBIZON LIGHTING CO.  
Grip Package Provided by CINELEASE, INC.  
Dolly Package Provided by CINELEASE, INC.  
Electric Package Provided by CINELEASE, INC.  
Payroll Services Provided by EASE ENTERTAINMENT  
Production Insurance Provided by FRONT ROW INSURANCE BROKERS,  
LLC.  
Travel Agency Provided by TRAVEL CONNECTIONS, INC.  
Wardrobe Provided by WESTERN COSTUME CO.  
Car Rentals provided by ENTERPRISE ENTERTAINMENT  
GROUP  
Script Clearance provided by HOLLYWOOD SCRIPT RESEARCH

Filmed on ARRI ALEXA  
RED DRAGON

Edited on AVID

Production Banking U.S. TRUST, BANK OF AMERICA  
SARAH PELLETIER  
BRIDGET WEATHERSTINE  
LAURIE VAN WAGENBERG

Corporate Accounting MOSES AND SCHREIBER, LLP  
GARY E. SCHREIBER

Georgia Accounting Firm BENNETT THRASHER, LLP  
PETER STATHOPOULOS

Tax Credit Lender LAKE FOREST BANK AND TRUST  
COMPANY  
ALEX CANO

Distribution Sales WME GLOBAL

Publicists MPRM  
COMMUNICATION  
S LIQUID SOUL

MUSIC

“COULDN’T HEAR NOBODY PRAY”

Performed by the Wiley College Choir  
SATB Arranger: Stephen L. Hayes,  
Craig,

Melody researched by Frederick D. Hall, Sr.

“STRANGE FRUIT”  
CHARIOT”

Performed by Nina Simone  
Noble

Written by Lewis Allan

Willis Courtesy of The Verve Music Group license  
from Universal Music Enterprises

Courtesy EMI Records Ltd. under license  
Houston  
from Universal Music Enterprises  
Boccherini Published by Music Sales Corporation

“RUN, MARY, RUN”

Performed by Lanai Chapman, Khanya Mkhize,  
Regina Taufen, Catherine Cavadini, Django

Isa Hall, Doug Burch, Jeremy Maxwell

“SWING LOW SWEET

Performed by Christian Isaiah

Written by Wallace

“MINUET”

Performed by Michael

Written by Luigi

Soundtrack on



Additional Footage  
provided by  
GETTY IMAGES

The Director wishes to  
thank:

SARAH  
PARKER  
SPIKE LEE  
MICHELLE  
SATTER  
ANDREW  
FINKELSTEIN  
GRAHAM TAYLOR  
BRANDON  
LIEBMAN  
FRANKLIN LATT  
PAUL

COULSON  
BENJAMIN  
RENZO  
ROBIN  
SWICORD  
CHRISTOPHER  
LOCKHART  
WYNN THOMAS  
JEB  
STUAR  
T MEL  
GIBSON  
STEVEN  
SODERBERGH  
BILLY  
GOLDENBERG  
LEE PERCY  
AFFONSO  
GONCALVES  
KAY MADSEN  
KENDRA FIELD  
TEPHANIE  
ALLAIN  
GEORGE LUCAS  
ANONYMOUS  
CONTENT  
WILEY COLLEGE A CAPPELLA  
CHOIR  
MAXWELL  
LONSDALE SMITH STUDIOS  
HERNANY PERLA  
LAWRENCE BENDER  
BRIAN FAVORS  
GEREMY  
DIXON  
NICK  
JARECK  
I HH  
COOPER  
MIKE  
ELLIS  
JAMES MANGOLD  
DAVID MATLOF

MICHAEL LATT  
DAVID LOWERY  
JAMES LOPEZ  
& ALL INDEPENDENT FILMMAKERS

The filmmakers wish to extend their special thanks to the following  
for their contribution to the making of this film:

ALEX BOYE  
ALSTON GARDNER  
AMY LETCHER  
ANNE LAI  
BARRY BABOK  
BEAU DASHER  
CHRIS SLAGER  
DAMA CLAIRE  
DANIEL PINDER  
ILYSE MCKIMMIE  
JUSTIN RHODES  
KAMILLE RUDISILL  
KIM PILLEMER  
L. CHRISSIE MERRILL  
LAUREN BELLO  
LAURA ENGEL  
MASAFUKUDA  
PAUL SCHAEFFER  
PETER GUBER  
PETER STRAUSS  
ROB CARNEY  
SCOTT FEELEY  
SHELLY RINEY  
SHIRA ROCKOWITZ  
STEPHEN HAYES  
STEVEN BERMAN  
STEVEN KOFSKY  
STEVE ROTHSCHILD  
TARA PARKER  
YAOU DOU

Completion Guarantee by  
FILM FINANCES, INC.

Shot entirely on location in  
SAVANNAH, GEORGIA

# 50204



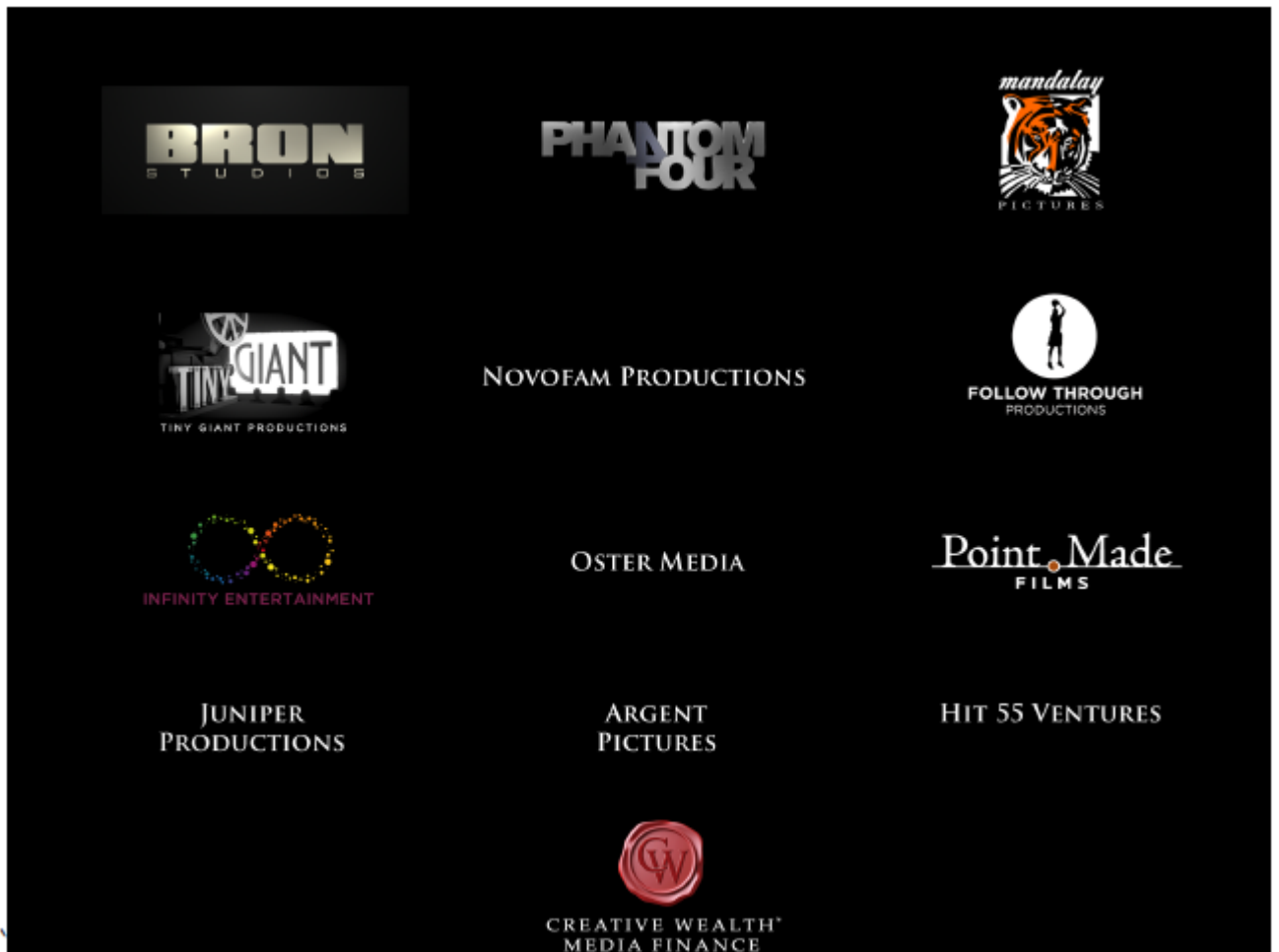
THIS PICTURE MADE UNDER  
THE JURISDICTION OF



AFFILIATED WITH  
A.F.L.-C.I.O.-C.L.C.



PRODUCTION COMPANIES



Twentieth Century Fox Film Corporation did not receive any payment or other consideration, or enter into any agreement, for the depiction of tobacco products in this film.

This motion picture is based on historical events. However, certain names, characters, locations and events have been changed, composited, or fictionalized for dramatic purposes.

Ownership of this motion picture is protected pursuant to the copyright laws of the United States of America and other countries and other applicable laws. Any unauthorized duplication, distribution or exhibition of this motion picture may result in civil and criminal liability and criminal prosecution.

© 2016 Twentieth Century Fox Film Corporation and TSG Entertainment Finance LLC.

©2016 TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED.  
PROPERTY OF FOX. PERMISSION IS GRANTED TO NEWSPAPERS AND PERIODICALS  
TO REPRODUCE THIS TEXT IN ARTICLES PUBLICIZING THE DISTRIBUTION OF THE  
MOTION PICTURE. ALL OTHER USE IS STRICTLY PROHIBITED, INCLUDING SALE,  
DUPLICATION, OR OTHER TRANSFER OF THIS MATERIAL. THIS PRESS KIT, IN  
WHOLE OR IN PART, MUST NOT BE LEASED, SOLD, OR GIVEN AWAY.